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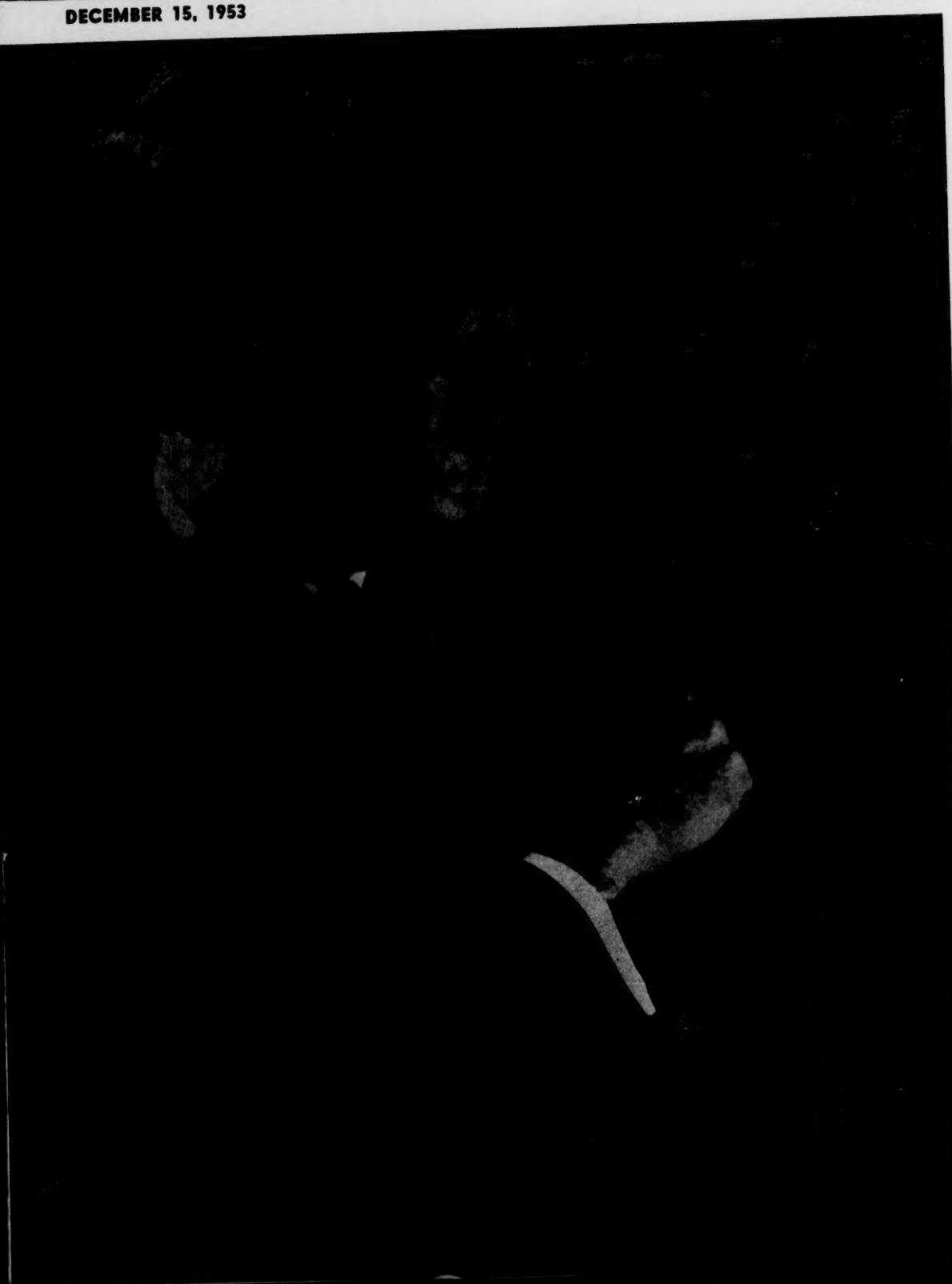

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Musical Measures before Congress

CONGRESS is being asked once more to amend the Copyright Law so that composers can demand royalties from chain juke box operators. Concerning this proposal, our Washington representative sends the following bulletin:

Under the present law, enacted in 1909, coin-operated phonographs are exempted from requirements for payment of royalties to composers, except when admission is charged to the place where the phonographs are operated. Pending, however, are bills which would end this exemption in many cases.

A Senate subcommittee recently heard testimony against one such bill. The bill, S. 1106, sponsored by Senator McCarran, Democrat of Nevada, would require chain operators of juke boxes to work out some kind of royalty arrangement with composers. The owner-operator of a single machine would not have to pay. No amount of royalty is stipulated.

Hammond E. Chaffetz, Chicago attorney, appeared at a subcommittee hearing, in behalf of four juke-box manufacturers. He said the proposed legislation would be a burden which "would spell disaster" to juke box operators throughout the country. Two Congressmen, Representatives George P. Miller, Democrat, of California, and William E. Miller, Republican, of New York, also opposed the bill. The opponents pointed out that copyright owners already get royalties on all records sold, asserting juke box operators pay $2 million annually on this account. They also argued that playing juke boxes aids composers by creating a demand for their records.

"Because operators derive such a small income from coin phonographs, any additional royalty payment would drive a substantial number of them from business," Mr. Chaffetz told the committee.

Earlier, the legislators heard testimony from a number of song writers favoring the legislation. They included Joan Whitney, Doris Fisher, Dorothy M. R. Steward, May Singhi Breen and Robert MacGimsey.

Proponents contended juke boxes were too few to count much in 1909, but that they now reap profits as high as $24 million annually, without proper reward to the composer. Royalty payments for the sale of records are dropping, they added, because new vinylite records last longer.

The subcommittee, headed by Senator Wiley, Republican, of Wisconsin, is not expected to act on the measure before Congress reconvenes in January. The bill then must pass the full Senate Judiciary Committee before it can come up for floor consideration. Similar bills have been before Congress for many years, but in recent years none has reached the floor. J. G. D.

The preceding summary by James G. Deane, Musical Courier's Washington correspondent, is admirably concise about the various phases of the proposal to amend the Copyright Act. It is notable that organizations which seek to protect the rights of the composer, such as ASCAP, are in favor of the enactment of such legislation. As to the contention that a royalty on disks would wreck the industry of the coin-operated phonograph, that appears to be rather excessive in its anxiety.

Congress should, we feel, pass the amendment.

Fine Arts Bill Changes

Another measure on which Congress has not yet acted is the so-called Fine Arts Bill (H. R. 5397) introduced by Representative Charles R. Howell, Democrat, of New Jersey, last May. This legislator has been receiving advice from numerous quarters as to changes in the measure. One of these provides for widening its scope to include children's activities, suggested by Mrs. Rose Robison Cowen, legislative representative of the Children's Theatre Conference, American Educational Association.

Among other suggested changes is one to include ten (instead of seven) "well-qualified judges of the fine arts" in the arts commission that would be appointed to advise on the proposed national music center. It takes note of the protests that were stirred up when another National Arts Commission (the Presidentially-appointed one) brought in a report on "Art and Government" last summer, and many objected that the "living arts" of music, drama and dance had little attention paid to them in this report. As a result, a change in the new measure provides that its Commission shall include one judge eminent in the field of music, one in drama, and one in dance, and that furthermore the duty of such a group would be "to advise upon music, drama, and dance in the District of Columbia."

The National Music Council, of which Edwin Hughes, of New York, is executive secretary, is also reported to be throwing its support behind the Howell bill, so that a Fine Arts Commission would emerge which would really represent the needs of music, the theatre, and the dance. The National Music Council, which has a non-profit membership including many of the important musical organizations of the country, would be a powerful influence in promoting the passage of such a measure.

ON THE COVER

Gyorgy Sandor, noted pianist, who has just given his first Carnegie Hall recital in three years, is in the midst of a busy season which has taken him across the continent three times. He has appeared from New York and New England to Vancouver, B. C., and in Central America, taking in a number of orchestras in the east and west. He has given a highly successful master course in Santa Barbara, Calif., climaxed by a recital which proved an outstanding musical event of the California summer. After a few more orchestral dates and an all-Bartók recital in New York on Jan. 17, Sandor will leave for his ninth European tour, being booked to appear in Great Britain, Italy, Spain and Germany. In orchestral appearances in Berlin and Cologne he will play for the first time Mario Peragallo's Piano Concerto under the baton of Ferenc Fricsay.

Born in Budapest in 1912, Sandor studied piano with Bartók and composition with Kodály. After a sensational debut at the age of eighteen he toured the European continent, and made his first American appearance before an enthusiastic Carnegie Hall audience in 1939. This was followed by a tour of ten Latin American countries, from Mexico to Argentina. He served in the U. S. Army from 1942-44, and as an American citizen resumed his artistic career with two more Carnegie Hall recitals, a coast-to-coast tour of North America and a second tour of Latin America in 1944. Since then he has toured both North and South America annually, adding Europe from 1947 to 1951 and Australia in 1950. In 1946 he gave the world première of Bartók's third and last Piano Concerto under Eugene Ormandy in Philadelphia and New York. In 1952 Sandor made two Latin American tours, from Mexico to Brazil. As a recording artist he has made many appearances in the Columbia Masterworks series, covering a repertoire from Bach and Beethoven to Rachmaninoff and Bartók, whose Third Concerto he recorded with the Philadelphia Orchestra under Ormandy, as he recently did the First Chopin Concerto.

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THE MUSICAL FORUM

Thomas Morley, Writer of Madrigals

By Suzanne Kurtz

THE year 1953 marks the beginning of a new reign in England, and it is universally hoped that it presages the advent of another notable age of culture. The parallels that are being drawn are with the era of the first Elizabeth—a golden one in literature and music.

The 350th anniversary of the death of Thomas Morley, one of England's foremost madrigal composers, is also being observed this year, and in so doing the musical world commemorates an important phase in the development of music —the Tudor school of madrigal composers.

Various theories have been advanced about the origin of the term "madrigal." One interesting explanation was given by Professor Leandro Biadene of the University of Pisa, who stated that the word was derived from the Italian *"matricale"* and may have stood for "mother song," as used by primitive country people, or for a special kind of folksong which has become more elaborate in the course of the centuries. The name "madrigal" was applied to songs written for two or three voices, later of course for more than this, a secular form of composition, although occasionally religious texts were used. Another derivation is from the term *"madriale"* or *"mandriale,"* and this was at a later period applied to a type of lyric poem. One feature of such works is the clever use of musical imitation and counterpoint in the various voices.

The madrigal originated in Northern Italy, perhaps as early as the twelfth century, according to Dr. Edmund H. Fellowes, authority on this type of composition. Among the supreme Italian composers in this form are Monteverdi and Orazio Vecchi.

It was not until the end of the sixteenth century that the singing of Italian madrigals achieved its great popularity in England. A wealthy merchant and music-lover, lay clerk of St. Paul's Cathedral, Nicholas Yonge, contributed greatly to the introduction of Italian madrigals by publishing in 1588 one of the first sets of part-books, called "Musica Transalpina," in which Italian madrigals were adapted to English words. In 1590 the poet Thomas Watson also published a collection of Italian madrigals, with one by Byrd.

THE cradle of the English madrigal stood in the sixteenth century English home. Unlike today, in the age of radio, television and the phonograph, people in those days had to depend on their own resources for entertainment. There were no public concerts in that period, and all forms of secular music were written essentially for the home. In many of England's great houses, built during the last quarter of the sixteenth century, the performance of music played such an important part that famous composers were employed as resident musicians. Great madrigal-writers like John Wilbye, Robert and Edward Johnson occupied such positions for years, and many of their works were dedicated to their patrons and friends whose life and confidence they shared.

It was the custom, after the evening meal, served in the great hall of a Tudor home, for the mistress of the house to distribute the part-books among her family and guests, and then the singing of madrigals began. Music was considered a desirable part of a gentleman's education in those days, though not all learned it.

Music was, of course, an important element of the festivities that were arranged by the upper classes of the period. On some occasions dramatic entertainment was presented to the guests, and composers and poets alike produced fine works for masques and other musical features. For example, it is believed that Shakespeare's A Midsummer Night's Dream had its first performance at a wedding in the castle of one of England's great families.

Queen Elizabeth is well known to have been a music-loving monarch who liked to sing and play instruments herself, just like her father, King Henry VIII, who was an accomplished musician. On the occasions of her visits to the country houses of the aristocracy, lavish musical entertainment was provided for her. England's leading contemporary composers wrote music for these ceremonies. Some of the entertainment was most elaborate, with singers hidden in bushes and bowers of the gardens, and at times performances were given on the lake of a park.

In praise of Elizabeth, the highest music patron of the land, a most beautiful collection of madrigals was made by Thomas Morley in 1601 to which twenty-six of England's foremost composers contributed, of whom only one was a foreigner. This work, entitled The Triumphes of Oriana, glorified Queen Elizabeth, as symbolized by Oriana. It was ready for publication in 1601 but only appeared in 1603 after the death of the Queen.

THE greatest wealth of English madrigals was written in the thirty years between 1588 and 1627, following the publication of William Byrd's first sets of secular compositions in 1588 and 1589, and Thomas Morley's first sets of Canzonets in 1593 and of Madrigals in 1594.

There were some forty famous composers of secular and ecclesiastical music living in England in that period, some of them organists in cathedrals such as Westminster Abbey, St. Paul's, Winchester, The Chapel Royal and others. As is well known, one of the most celebrated was William Byrd, who founded the English madrigal school. He was the teacher of Thomas Morley, and himself a leading personality in church music and the secular variety —he has been called by some "the English Palestrina." (Incidentally, both Byrd and Morley, besides being outstanding composers, also excelled in mathematics.)

Morley, born in 1557, took the degree of Mus. Bac. at Oxford in 1588, and four years later became a Gentleman of the Chapel Royal, also serving as organist of St. Paul's. Though a scholarly man, his cheerful spirit was reflected in many of his works, one of the reasons for his continued popularity. Besides his numerous compositions, he wrote the famous textbook, "A Plaine and Easie Introduction to Practicall Musicke," published in 1597, "set downe in form of a dialogue." It has been reprinted several times, the latest edition being in 1952.

Morley's name was linked to that of Shakespeare in an early document of the year 1598, and it may perhaps be inferred that the two men knew each other. Although there was very little original music written in that era for Shakespeare's plays, one or two songs were composed for them by Morley. One of these is It Was a Lover and His Lass, from As You Like It, published in 1600.

Another noted English madrigal composer, Orlando Gibbons, wrote Mottets of Five Parts: Apt for Viola and Voices, and was organist of the Chapel Royal and later of Westminster Abbey. Then there were John Wilbye, a man of great distinction and culture; Thomas Weelkes, noted for his imagination and originality; John Bennet, Thomas Bateson, John Dowland, George Kirbye, Richard Edwards, Michael East, Thomas Ford, John Ward, Thomas Tomkins, Giles Farnaby, John Farmer, Philip Rosseter, Thomas Campion and many others. All these artists had a wealth of poetry to set to music, as contemporaries of Shakespeare and other dramatists and poets of the period such as Sir Philip Sidney, Ben Jonson, Edmund Spenser, Christopher Marlowe and Sir Walter Raleigh penned many verses ideally suitable for such use.

THE custom of singing madrigals later was lost, as music developed along entirely different lines. However, beginning with the London Madrigal Society, founded in 1741, this was revived by various groups in England. And in our day, madrigal ensembles such as the English Singers, who toured America in the 'twenties, have also brought this fine art to the attention of concert audiences, ready and eager to recognize its beauty and charm. Madrigal singing now has become something of a vogue, popular even with dilettantes and amateurs.

William Byrd, who called himself "the most affectionate freend to all that love or learne Musicke," was well aware that the human voice is the most glorious of all musical instruments. For in the preface to his first set of madrigals, published more than 350 years ago, we find "Reasons briefly set down by th'auctor, to perswade every one to learne to sing." And he ended his "Epistle to the Reader" with these famous words of advice:

"Since singing is so good a thing,
I wish all men would learne to sing."

Suzanne Kurtz is a writer of poetry and essays, and is the wife of Arved Kurtz, composer and violinist.

London Applauds Orchestral And Chamber Music Novelties

By Arthur Notcutt

LONDON.—Eugene Goossens is on a visit to England and conducted the London Symphony Orchestra in a well varied program which, though it contained only one item that could be described as "popular" for a Sunday evening concert, packed the Festival Hall including the standee accommodation. He gave the London premiere of a symphonic fragment, The Legend of Joseph, extracts from Richard Strauss's ballet of that name. Having heard the complete ballet some years ago conducted by the composer, I regretfully concluded that this was one of his least inspired works—and the concert extract confirmed my view. Wonderful orchestration, but arid thematic material.

Richard Farrell, a talented young New Zealander, who made his New York debut five years ago, played the Rachmaninoff Paganini Variations and Ravel's Concerto for the Left Hand. He gave a fine technical display in both works, done with eloquent expression, though there is some lack of delicacy at present in his treatment of the lighter sections. As the concluding item, Stravinsky's Firebird Suite in the composer's newly orchestrated 1919 version was given a vivid and compelling interpretation. Goossens received a fine ovation and is to conduct further concerts here.

Choral and Chamber Works

The third of the B.B.C. series was largely choral, opening with Walton's Coronation Te Deum, continuing with Holst's Hymn of Jesus, and in the second part Honegger's King David, in which the narrator was Dame Edith Evans. The B.B.C. Orchestra and Choral Society were under Sir Malcolm Sargent, always at his finest in choral works.

Dr. Vaughan Williams presided at a chamber concert under the auspices of the Society for the Promotion of New Music and the Koussevitzky Foundation, explaining to the audience the nature and object of this enterprise. Among the items heard were the American William Bergsma's Second Quartet and the British Racine Fricker's First Quartet. The Martin String Quartet were the executants. Benjamin Frankel's Sonata for unaccompanied violin was played by Max Rostal, a notable performer.

Shura Cherkassky, whose technical prowess is unusual, performed the hackneyed Tchaikovsky B flat minor Concerto with the Royal Philharmonic Orchestra under the excellent direction of Royalton Kisch at the Festival Hall. He also gave a Wigmore Hall recital including the Brahms F minor Sonata and Chopin's Fantasy in the same key, proving a real virtuoso of the keyboard.

Peter Grimes Revived

Covent Garden has revived Britten's Peter Grimes after three years in a new production by John Cranko, better known as a versatile and clever choreographer of ballets. The original designs for scenery and costumes by Tanya Moiseiwitsch (daughter of the pianist) were adapted by Roger Ramsdell, and the conductor was Reginald Goodall. The latter was in charge of the premiere eight years ago at Sadler's Wells and has a complete insight into the composer's intentions.

The name part was again taken by Peter Pears. Of the original cast, three others remain, Blanche Turner, Valetta Jacopi and Edmund Donlevy as a Niece, Mrs. Sedley and Ned Keene respectively—all excellent interpretations. Among the newcomers particular mention must be made of Sylvia Fisher's Ellen Oxford and Geraint Evans' Captain Balstrode, both taking these roles for the first time. All the numberous small parts were done with authority; the orchestral playing was first-class, and this was without doubt the most satisfying performance I have heard. It is Britten's masterpiece, up to the present.

THE PAGANINI QUARTET visit the ruins of the old Abbey in York, England, during their tour aboard which began with the Edinburgh Festival and included four performances of the Beethoven Cycle in London and elsewhere. In York they played the cycle in six consecutive evenings. The closing concert of the tour was in Paris on Nov. 30.

Other recent operatic events of unusual interest included the first appearance at Covent Garden with the resident company of Tito Gobbi, who sang in two performances of Ballo in Maschera. This excellent baritone had appeared here in 1950 with the Scala company on its visit.

A young light baritone, Francis Loring, gave a lieder recital at Wigmore Hall which comprised Schumann's Dichterliebe and songs by Wolf and Strauss. His voice, of most pleasing timbre, is at present more suitable in lyrical songs than those requiring dramatic expression, in which the tone is apt to become dry and forced. Within these limitations he shows exceptional promise as a lieder singer. Ernest Lush was the sympathetic and versatile accompanist.

St. Cecilia's Day Marked

The annual St. Cecilia Festival Concert was given in the presence of the Queen Mother, and commenced with Sir Ernest Bullock's Coronation Fanfare, played by the trumpeters of the Royal Military School of Music. The music was entirely by British composers, and the B.B.C. Symphony Orchestra and Choral Society participated. Noteworthy items were Delius' Sea Drift (soloist, Hervey Alan); Rawsthorne's Second Piano Concerto (Louis Kentner); an unaccompanied work for chorus, This World's Joie, by the late Sir Arnold Bax; and the Fantasia on Traditional Tunes by Gordon Jacob. Sargent was the conductor, and the large attendance ensures that British Music Charities will benefit substantially as in previous years.

The program of the Royal Philharmonic Society's second concert of the 142nd season was divided almost equally between the classic and modern. In the former category were Haydn's "Imperiale" Symphony and Mozart's Fourth Horn Concerto (with the magnificent Dennis Brain as soloist), and in the latter the Concerto Grosso for Orchestra da Camera by Martinu, which contains parts for two pianos, and the Ritual Dances from Michael Tippett's opera The Midsummer Marriage. Tippett is an erudite and highly gifted composer, and it is to be hoped that the complete opera will be staged in the near future. For this concert the Society had secured the services of Paul Sacher, eminent Swiss conductor, a strong champion of the moderns.

Byron Janis in London Bow

At the Festival Hall, the young American pianist, Byron Janis, made his London bow in Rachmaninoff's Second Concerto with the Philharmonia Orchestra under Del Mar. He gave a sensitive and romantic reading of this concerto, displaying fine craftsmanship and technical power.

(Incidentally, in addition to the nightly concerts given at the main Festival Hall, the new small Recital Room in the same building, accommodating about 300, is now greatly in demand, particularly for sonata recitals and chamber music for which it is admirably suited.)

The Sadler's Wells Opera Company is reviving Donizetti's Don Pasquale, for which the size and resources of their theatre in Rosebery Avenue are ideal. It is hoped to review the performance in the next London letter.

Rome Opera Plans Premieres

ROME.—The Teatro dell'Opera opened its season on Dec. 2 with a performance of Verdi's Falstaff, Marione Stabile in the title role. Among the more unusual works announced for the series are Margherita da Cortona by Refice and I Cavalieri di Ekebu by Zandonai, the first Rome hearing of Romulus by Salvatore Allegra, The Consul by Menotti, Il Sistema della Dolcezza by Vieri Tosatti, Boulevard Solitude by Hans Werner Henze, and a revival of Iphigenie en Aulide by Gluck. Other rarities are Christophe Colomb by Milhaud, The Snow Maiden by Rimsky-Korsakoff, and The Flying Dutchman (by a German company under Karl Boehm). There will be an unusual number of ballets including Three-Cornered Hat by Falla, The Dryads (to Chopin music), and The Blue Danube by Johann Strauss. In March the ballet of the Athens State Theatre will present a series with choreography by Rallou Manou.

Bernstein for La Scala

Leonard Bernstein has been engaged by La Scala Opera to conduct four performances of Cherubini's Medea during the latter part of December. His appearances there will mark the first time that an American-born conductor has been engaged by the company to conduct opera. La Scala's cast for Medea includes Margherita Callas, Fedora Barbieri, Gino Penno and Magda Laszlo.

Return of Pelleas, New Assumptions Add Interest to "Met" Fortnight

Debussy's Pelleas et Melisande was restored by the Metropolitan Opera on Nov. 27, with Pierre Monteux conducting a distinguished musical performance. The roles were all entrusted to new protagonists, and there were two debuts with the company—that of Theodor Uppman, American baritone, as Pelleas and of Vilma Georgiou, young Greek soprano, as Yniold.

The *décor* had been refurbished under the supervision of Horace Armistead, and the stage direction was by Dino Yannopoulos. The scenes were usually effective, though many were lighted overdiscreetly.

Evidently there had been careful rehearsal of the many components of a stylistically very difficult score. The orchestral playing under Monteux's direction was the chief reward of the evening. It was remarkably eloquent, varied in coloring, with especial emphasis on the incandescent and highly evocative scoring. Rather than a remote and cold, pastel-tinted reading, that of the French maestro was glowing, probing for all details, and especially conveying the ecstatic quality of the love music. Mr. Yannopoulos brought his singers close to the forestage in most cases, and often had them moving with the deliberation of legend. The cast, though seemingly under the constraint of first-night tensions, gave the action a high degree of compulsion and effectiveness.

Theodor Uppman's debut was one of marked success, both in his graceful miming of the young lover, and his eloquent and warm-toned, sensitive singing of his lines. He had appeared in the role previously at the City Center with none other than Maggie Teyte as the Melisande, and thus his enactment had a certain matured ease.

Nadine Conner was, in makeup and garb, a believable and a graceful Melisande. Her clear vocal enunciation and able shading of the heroine's elusive and subtle music also showed a strong grasp of the part. That she did not convey as fragile, heartbreaking or wistful a conception, or as eloquent a one as, for example, Mary Garden did in the Chicago production of the 'twenties, perhaps lay in temperamental rather than musical aspects of the assumption. However, the scene in the window where she lets down her tresses for Pelleas to caress them could have been lighted and acted more subtly, and the death scene, for some reason, did not generate as much tragedy or inevitability as could be wished.

The "Met's" former Pelleas, Martial Singher, returning to the company after an absence, sang Golaud with distinguished diction and style, giving to the part a virility and youth lacking in the portrayal of some others in the past. Nevertheless, the last act scene of remorse and rue did not register with the proper intensity on the first night, and in this scene his acting could definitely be strengthened.

Jerome Hines assumed the role of Arkel with great effectiveness, and vocally was highly commendable in the benignant utterances of the old, blind king. As in other of his portrayals, this young American singer gave a fine restraint and pathos to what is certainly one of the noblest roles in music drama.

The part of Genevieve was done with fine homogeneity of tone and convincing dignity by Martha Lipton, who embodied a figure out of a mediaeval tapestry, and who gave a sense of pity in the last scene by her silent ministrations to Melisande's child.

Vilma Georgiou, in her debut, was a quite individual Yniold, the young boy having a distinct profile in her varied emotional portrayal, and the voice seeming more colorful and expressive than is usual in this often merely falsetto part. The scene in which she spies at the window for Golaud had dramatic climax. Her appeal was, however, definitely feminine, and it will be interesting to see what she does with other assignments.

The Physician was portrayed by versatile Lubomir Vichegonov, who filled this largely unrewarding niche with the proper air of tragedy and silent despair. The scene with an offstage choral background were well fused in the general texture under Kurt Adler's direction. But it was Pierre Monteux who won the major triumph of the evening.

R. M. KERR.

Merrill Sings Rigoletto

This season's first performance of Rigoletto at the Nov. 30 matinee displayed a familiar cast including Eugene Conley, Robert Merrill, Hilde Gueden, Lubomir Vichegonov, Jean Madeira and Norman Scott. Robert Merrill's Rigoletto revealed some excellent vocal histrionics as well as a warm and forceful interpretation. Eugene Conley was a fluent and a youthful Duke, although some of his top notes seemed strained and weak. Hilde Gueden's musicianship was clearly apparent in the duet in Act III and her Caro Nome was poignant and appealing. The other roles were also sung with distinction. The dancing in the first act seems to improve with each performance, and Eugene Berman's *décor* sets the stage realistically. Alberto Erede was the competent conductor.

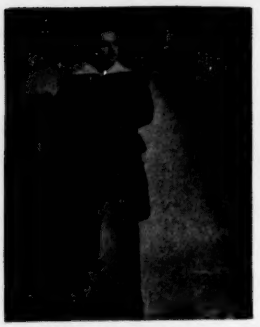
L. L.

Metternich Bows as Don Carlo

The matinee on Nov. 21 was Verdi's La Forza Del Destino. Superlative singing made this first performance of the work for the season outstanding. From her first act aria, Zinka Milanov as Leonora showed that she was in her best form, with lustrous voice quality, brilliant in forte passages and floating pianissimos with limpid purity. Mme. Milanov's singing of the aria Pace, Pace was particularly memorable.

With clarion voice, Richard Tucker as Don Alvaro, ably seconded the Leonora. His "O tu in seno agli angeli" was a bit stiff, but his high notes and sustained power were truly splendid.

Josef Metternich, making his debut as Don Carlo, had a difficult assignment against two such telling vocalists, and replacing the incomparable voice of Leonard Warren, previously heard in this role. The new baritone made an excellent impression, singing with ease and producing a velvety, resonant tonal line, also portraying the character with good sense of stage and admirable poise. Jerome Hines was again the rich-voiced Padre Guardiano, with Gerhard Pechner providing the fine comedy relief as Fra Melitone. His "sermon" castigating sinners was a high spot. Lubomir Vichegonov was an imposing Marquis; Thelma Votipka an unusually good, clear-voiced Curra. Jean Madeira was an animated Preziosilla, in a very much cut part, with the Rat-a-plan air omitted. Paul Franke, as Trabuco, and George Cehanovsky, as the Surgeon, completed the cast.



JOSEF METTERNICH, baritone of the Vienna State Opera, made his Metropolitan Opera debut as Don Carlo in La Forza del Destino.

Stiedry conducted, giving the meritorious parts of the score a warm reading and subtly minimizing the most obvious of its trivialities. An innovation was the playing of the Overture between the two first-act scenes, possibly to atone for the tavern omission and to indicate elapsed time. As last season, Herbert Graf was the stage director, and Zachery Solov the choreographer.

M. C.

Trovatore as Benefit

On the evening of Dec. 2, a distinguished, elegant audience greeted this Milk Fund Benefit performance of Il Trovatore with warm applause, pointed up by groups of standees who cheered vociferously for their singing favorites. Zinka Milanov, as Leonora, sang the florid music delightfully, employing in other passages perhaps an over-abundance of her famous pianissimo, although the approval of her hearers was ecstatic. Jean Madeira replaced indisposed Elena Nikolaidi as Azucena commendably, if some histrionic gyrations would have profited by pruning. Kurt Baum, in his role of Manrico, received ovations for each of his arias, especially the Di quella pira, in which the top C stopped the show, and the duet of the Gypsy scene in Act II, also roundly applauded. Robert Merrill, throwing off the effects of a slight cold, sang nobly as the Count Di Luna, proving himself once again a fine vocalist and an audience favorite. The rest of the cast included Nicola Moscona, a sonorous, intelligible Ferrando; Maria Leone, a pleasing Inez; Thomas Hayward, clear-voiced as Ruiz, with Algerd Brazis, a gypsy, and James McCracken, a messenger. Fausto Cleva conducted the spirited performance. The settings were the familiar ones, somewhat refurbished.

M. C.

Tourel at Dumbarton Oaks

Jennie Tourel was heard at the Scarlatti Festival at Dumbarton Oaks on Dec. 7 and 8, singing a solo cantata and a Salve Regina by Domenico Scarlatti, both with chamber orchestra, and a grand recitative and aria from the Alessandro Scarlatti opera Il Mitridate Eupatore (1707).

Fleisher Returns

Leon Fleisher, American pianist, returned to the United States from European engagements on Nov. 14. He began his American tour with four concerts with the San Francisco Symphony the week of Nov. 26.

Native Works in Washington Bow

WASHINGTON. — Rudolf Serkin treated the Capital to one of the finest performances of Beethoven's Emperor Concerto heard here in some seasons at the National Symphony Orchestra's Nov. 18 concert. Serkin played with remarkable intensity and sensitivity, and the orchestra under Howard Mitchell responded with more than usual zest.

The Fourth Symphony of William Spencer Huffman had its premiere at this concert and a preceding one in Baltimore, the composer's home town. The piece is frankly classical in its motivation, and it turned out to be rather dry, although the audience received it cordially. Ravel's Daphnis and Chloe No. 2 and Dvorak's Carnival Overture, played with gusto, completed the program.

The orchestra's season opened at Constitution Hall with an appearance by George London, basso, in excerpts from Boris Godounoff. The basso, making his first Washington appearance, sang impressively, although on the opera stage one might have had a bit more convincing characterization. Beethoven's Fourth Symphony and Samuel Barber's Music for a Scene from Shelley and School for Scandal Overture also were offered. President and Mrs. Eisenhower occupied the presidential box for the first time since the inauguration. The National Presbyterian Church choirs led by Theodore Schaefer assisted in this program, an interesting coincidence since the President attends this church.

A new overture entitled Pentatonic—to signify its five component parts rather than anything harmonic—by a Washington composer, Charles Cliff, was a feature of another National Symphony program. Cliff, who is a former faculty member at Catholic University, leads a quartet on a local radio station and occasionally conducts dance bands. Brahms' Second Symphony and Copland's El Salon Mexico also were programmed. On another night Mr. Mitchell led Bloch's Israel Symphony and the Strauss Till Eulenspiegel, and Vronsky and Babin performed the Lopatnikoff Double Concerto and Bach's Concerto No. 2.

For the Philadelphia Orchestra's opening program, Eugene Ormandy conducted a sonorous Brahms Fourth and a beautifully detailed Debussy La Mer. For contrast, Hindemith's Interesting Concert Music for Stringed Orchestra and Brass was sandwiched between, and Ormandy's transcription of the Bach C minor passacaglia and fugue started the evening off. The visitors were given a generous ovation.

The Budapest Quartet completed its fall series at the Library of Congress, including music by Porter, Bartok and Foss, among more traditional pieces. . . . Robert and Gaby Casadesus and the St. Paul's Cathedral Choir were early offerings in the Patrick Hayes recital series. The choir later paid a call at the White House and sang some numbers for President Eisenhower.

JAMES G. DEANE.

Italian Radio Prize Awarded

The international contest held by the Italian Radio awarding the Prix Italia for compositions adapted to broadcasting was won by Christophe Colomb, a "poème radiophonique," with text by Charles Bertin and music by Jacques Stehman, both of Belgium.

WILLIAM STEVENS, Canadian pianist, who recently won success in Boston, will be introduced to New York audiences on Jan. 18 when he gives a Town Hall recital.

Lively Concert Season Brings Boston Rarities

By Jules Wolffers

BOSTON.—This city has never been noted for its hospitality to visiting orchestras but Eugene Ormandy and the Philadelphia Orchestra proved a notable exception to the general rule in Symphony Hall Dec. 1.

Appearing on the Boston University Celebrity Series, the visitors earned an ovation which returned Ormandy to the platform time and time again. After opening with his own arrangement of the Bach Toccata and Fugue in D Minor, the conductor presented the first Boston performance of William Schuman's Symphony No. 6. This work made a profound impression for its logical architecture, its beautifully-fashioned form and its arresting thematic and rhythmic material. The Brahms Symphony No. 1 closed a concert which saw the orchestra display all its fine tonal values under ideal acoustic conditions.

Other events on the Celebrity Series have included Szigeti in Tartini, Prokofieff Sonata No. 9 (first Boston performance), Stravinsky, Beethoven and Bach. It was at this opening Celebrity concert that the impact of youth made its mark on the Hub musical scene. Although Jordan Hall was not full for this Series opener, the several hundred B.U. students present produced a wholehearted and warm atmosphere with their enthusiasm and appreciative response. In succeeding concerts this atmosphere has been retained so that the Boston audience pattern is now markedly different from the polite restraint which has chilled many a visitor to these parts.

This enthusiasm was particularly marked at the Symphony Hall program of the Bach Aria Group where a near-capacity house made a gala occasion of the Bach Cantatas and other works offered by William H. Scheide's remarkable group. Solo singers were Eileen Farrell, Jan Peerce, Norman Farrow and Carol Smith. The Zimbler Sinfonietta assisted the group's own splendid roster of instrumental soloists.

Aaron Richmond first brought the Virtuosi di Roma here last year. As managing director of the B.U. series, Mr. Richmond saw to it that the Italian visitors made a return call. Although Symphony Hall is too large for chamber music, the virtuosi repeated their great success of last year with their impeccable ensemble and skilled musicianship.

Opera Theater in Mozart Novelty

Fresh from a successful tour, Boris Goldovsky's New England Opera Theater opened its season at the Boston Opera House with a brilliantly-done and amusing version of Mozart's La Finta Giardiniera, or "Merry Masquerade" in the Goldovsky-Caldwell Englished version. Much acclaim went to the leading singers—Adele Addison, Mac Morgan, John McCollum, Nancy Trickey, Jacqueline Bazinet and Robert Gay.

Another opening was that of the Civic Symphony at Jordan Hall for its 28th season. Paul Cherkassky directed the Handel-Harty Royal Fireworks Music, the Beethoven Fifth, the Satie-Debussy Gymnopedies and a lively performance of Gershwin's Concerto in F with Margaret Moreland the soloist. This last was somewhat marred by the insouciance of a photographer who calmly walked on stage while the music was going on to take a picture of the soloist in action. This could easily have been done at a dress rehearsal, and one hopes never to see a repetition of such distracting procedure.

The Boston Morning Musicales which benefits the Boston School of Occupational Therapy always gives its blue-ribbon audiences something special. This season's opening by Irmgard Seefried, soprano, with Paul Ulanowsky at the piano, introduced this excellent singer to local hearers with the most auspicious results. . . . Another notable vocal appearance was that of Lois Marshall at Jordan Hall. This gifted artist needs only a little more experience and assurance to attain the heights. . . . The Canadian pianist William Stevens repeated his success of last year at Jordan Hall with a program of Handel, Haydn, Chopin, Fauré, Liszt, Ravel and Prokofieff. This young performer is well on the way to a significant career. . . . Other appearances have included Anna Russell, at Symphony Hall, the Cambridge Early Music Society at Sanders Theater, the soprano, Flora Dane at Jordan Hall, the Pro Musica Antiqua at Harvard, the St. Paul Cathedral Choir of London at Symphony Hall, and the De Paur Infantry Chorus who pleased a large audience with their precision and choice of works at Symphony Hall.

The Place of Ferrier

To the Musical Courier:

Permit me to record my surprise that more notice has not been taken in the New York daily press of the tragic and untimely death of that great artist, Kathleen Ferrier. She ranks with the immortals of song, with the greatest singers of this or any age. Her voice may be compared to the organ, with all its glorious sonority. . . . And this organ-toned instrument was handled with an effortlessness that made singing seem easier for her than speaking. . . .

Kathleen Ferrier was more than a great vocalist—a truly great interpreter. She was one of the foremost Orfeos of this or possibly any generation. That great Mahlerian, Bruno Walter, rated her as the finest performer of the Austrian composer's works whom he knew. All human emotion was her province; every song was turned by her into a miniature drama, complete with its own distinctive atmosphere, yet never overdone; every note and syllable she uttered was a marvel of instant communication, and brought new insight to her hearers.

EDITH FAIGMAN.

New York Concerts Feature Modern Scores

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Nov. 26, E.—With Dimitri Mitropoulos conducting for the last time before going on his winter vacation, the evening opened with a fine and inspiring interpretation of Beethoven's Symphony No. 2. It closed with Ravel's brilliant Rapsodie Espagnol. Mitropoulos and his orchestra elicited great beauty of sound from this masterly score.

The soloist was Leonard Rose, who played with his magnificently colorful tone and technical perfection Boccherini's Cello Concerto in B flat major. The grandeur of his conception made of the piece much more than a composition of its period and its aural appeal was a joy to the listeners. He then performed Ernest Bloch's Schelomo. The work received a memorable reading, with the soloist and orchestra conjuring up all the splendor, sorrow and despair of the score. There was a long ovation. H. W.L.

Dec. 3, E.—George Szell was the guest conductor of the evening, devoted to two works by Brahms, his Symphony No. 2 and the Concerto for Piano and Orchestra No. 2, in B flat, with Eugene Istomin as soloist. His interpretation of the Symphony had utmost clarity, the work of a musical master mind. Less evident were the free flow of the beautiful melodic phrases, the inner pulse of the musical bloodstream and the elating experience of feeling the heartbeat of the work.

Mr. Istomin played the concerto with a brilliant technical equipment and his pyrotechnics—especially in the scherzo and the corner movements—were stunning. In the beautiful Andante with the cello solo, played very songfully by L. Varga, his interpretation did not always convey the warmth and feeling of the musical phrases, though as a whole his reading was dramatically effective. He received splendid support by the orchestra, and was applauded after each movement. H. W. L.

N. Y. Philharmonic-Symphony, Wilfrid Pelletier conducting, Nov. 28, 11 a.m.—The first children's concert of the season in the Carnegie series was given under the baton of its new conductor. Mr. Pelletier led the American Festival Overture by William Schuman, a Sinfonia in B flat by J. S. Bach, the Berceuse from Stravinsky's Firebird Suite and as a finale the rousing sections, Street Parade and Bareback Riders, from Deems Taylor's Circus Day suite. The feature of the concert was the performance of Vieuxtemps' Concerto No. 5 by Marilyn Dubow, 11-year-old violinist, who has studied at the New York College of Music with Arved Kurtz, and whose performance showed unusual technical assurance and musical flair for her age. The young artist was well received by an audience predominantly of youthful makeup. Genial comments by the conductor on the various works were a feature of the program. D. R.

Boston Symphony, Dec. 2, E.—With Charles Munch conducting, the Boston Symphony Orchestra opened in New York with a local premiere which can be counted among the important musical events of this or any winter—Ernest Bloch's Concerto Grosse No. 2 for String Orchestra.

Written for a string quartet concertante and string orchestra as *tutti*, this score in its noble melodic line, its beautifully balanced senorities and structural beauty ranks among the fine musical achievements of our day. The opening Fugue, the following Maestoso and the second movement, Andante, continuing without a pause, have a great emotional warmth. The Allegro and the fourth part, Tema con variazioni (the latter based on a chromatic descending scale, which undergoes resourceful permutations), are the achievements of an imaginative musician and master-craftsman. The performance was worthy of its object, the enthusiastic applause, a deserved reward for a rare musical experience.

Ravel's Suite Le Tombeau de Couperin followed, in an interpretation by Munch of rare authenticity, Gallic charm and inspiration.

Samuel Mayes was heard as soloist in the local premiere of Kabalevsky's Concerto for Cello and orchestra, op 49. Dedicated to "Soviet Youth," the work is simple in structure and natural in its melodic content. It is emotional music, conjuring up Richard Strauss, with its bouncing triads, and Tchaikowsky with the melancholia of its melody. It is a brilliant piece for the soloist, and Mr. Mayes played it with great virtuosity and abandon. His success was expressed in an ovation shared by conductor and orchestra. Brahms' Symphony No. 4, in a moving reading and one of stature, closed the rewarding evening. H. W. L.

Ray Lev, Nov. 20, E.—In her annual recital, Miss Lev presented a program of more than usual interest. The first half was given to two Fantasies for Lute by Balint Bakfart, the "Waldstein" Sonata by Beethoven; Humoresque by Schumann and Bach's Organ Toccata and Fugue in D minor, transcribed by Tausig. An interesting mixture of pieces in the second part included the Shostakovich Prelude and Fugue in B flat major, No. 21; Metallic Interlude (from Dance Suite) by Anna Ringler; two pieces, Giocoso and Con Forza, Rubato by Alfred Mendelsohn; the Chinese Suite by Liu Shea-An; and a Folk Song Toccata, dedicated to Ray Lev, by Harold Triggs (most of the latter in first or initial local performance). Dvorak's Silhouette, op. 8, No. 2, and Chopin's Fantasie in F minor, op. 48, completed the evening. The artist again proved well equipped technically and musically to cope with the demands of her program. performed with great ease and assurance. Sometimes one might have wished for greater depth in the emotional content of the music, as well as more warmth and sensitivity in the sound. The percussive tone Miss Lev used in most of her playing was perfect for Ringler's Metallic Interlude and other contemporary compositions, but in Schumann or Chopin it was out of place. C. R.

LOOKING BACH-WARD . . . William H. Scheide, director of the Bach Aria Group, gazes proudly at the portrait of J. S. Bach painted in 1748 by Elias Gott'lieb Hausmann, and which experts have told him they believe to be the only unquestionably genuine Bach painting in this country. The painting is traced back to ownership of Carl Philip Emanuel Bach. The next owner was Johann Christian Kittel, J. S. Bach's last pupil. On Kittel's death, he willed the picture to the Preacher's Church in Erfurt, where he had been organist. It was sold during the Napoleonic wars, and came to the Jenke family about 1834. The great-grandson of the original purchaser, Walter E. E. Jenke, sold it to Mr. Scheide this year.

St. Paul's Cathedral Choir, Nov. 24, E.—Concluding the first tour in its long history, the famous London choir gave its initial New York concert under the direction of Dr. John Dykes Bower, organist and musical director. Canon L. John Collins, representing the Dean and Chapter of St. Paul's Cathedral, introduced Dr. Bower. The organization is composed of 30 boys (Children of St. Paul's) and 18 accompanying gentlemen (Vicars Choral) who sang in Westminster Abbey at the recent coronation of Elizabeth II.

The lengthy program included sacred and secular music, ranging from the 16th to the present century. It began with motets and anthems by Weelkes, Byrd, Schubert and Stanford, followed by Two Mystical songs of Vaughan Williams for male voice choir. Songs of Gibbs and Purcell were sung by the boy choristers. Christmas Music by Bach and Sweelinck was excellently performed, as was the Gloria in Excelsis from the Haydn Mass in D. Madrigals by Bennet and Morley added to the interest of the evening, and the program concluded with the Coronation Anthem, "I Was Glad," by Sir Hubert Parry.

The choir gave the impression of a highly disciplined group of singers with effective projection of musical and textual values. The tonal emission of the young boys was even and of purest quality, with no shrillness to mar its ethereal beauty. Diction was impeccable, phrasing commendable, and dynamics well considered. The soloists were Maurice Bevan, David Linter, Andrew Pearman and Owen Grundy. Harry Gabb was sub-organist, and the Rev. George Sage, succentor. L. C.

Anna Russell, Nov. 27, E.—The popular international concert comedienne, in her only New York recital of the season, presented considerable material not hitherto heard here in the concert hall, as well as request numbers. As usual, Miss Russell's vocal contributions and dialogue provided a packed house with much laughter at her droll antics and deft satire of operas, art songs, and her lectures on academic subjects such as A Survey of Singing, and Music Appreciation. Miss Russell is always at her entertaining best in her characterizations of the Ring of the Nibelungs and Les Cigarettes. The bagpipe number proved to be an outstanding feature. She was assisted by Eugene Rankin, accompanist, and Alfred Lichtenstein, flutist. L. C.

Roland Hayes, Nov. 29, E.—A standing ovation greeted Roland Hayes on the 30th anniversary of his first appearance in Carnegie Hall. The noted tenor was then 36, but the years have enriched rather than diminished his interpretative art, which culminated on this occasion in a memorable concert. The program, excellently chosen and impeccably

accompanied by Reginald Boardman, included a group of early German songs from Das Lochamer Liederbuch (c.1400); Waldvoglein's Bitte by Hans Leo Hasler; Handel's Dance of the Elves; Der Heilige Franziscus by Carl Loewe; Due Liebe hat Galogen and Der Musensohn of Schubert, and Lebe Wohl and Auch kleine Dinge by Hugo Wolf. Alone I Live, a 15th century English song, and Les Nuits d'Été by Berlioz provided some of the most moving moments, for who can match Hayes' pianissimi, which float to the farthest corners of the house? The Berlioz (repeated by demand of the large and distinguished audience) was a flawless evocation of beauty. The final works of the evening were The Song of Solomon, by Moussorgsky; An Ancient Greek Melody, arr. by Petridis; Le Faune, of Debussy; On a dit mal de mon ami, by Tailleferre, and a group of Afro-American religious folksongs, some arranged by Hayes, notable not only for their humorous philosophy but for their artistic interpretation. Numerous encores were added throughout the evening. C. L. H.

Yehudi Menuhin, Nov. 30, E.—The violin wizardry of this international virtuoso again enthralled a capacity audience at his only New York recital this season. Ably supported at the piano by Roy Bogas, the artist gave a magnificent performance of a program featuring the first New York public hearing of William Walton's Sonata, "dedicated to Diana and Griselda." This is an intricate contrapuntal work of musicianly craftsmanship containing nine brief movements, the playing time totaling 24 minutes. It is mainly atonal and departs from the familiar sonata form. Only a master of the violin could evoke from it the convincing effects produced by Menuhin.

The recital began brilliantly with the Corelli-Enesco La Folia. Other works played were the Bach Sonata in A minor (for violin alone); Brahms' Sonata in G major, op. 78, No. 1; and Paganini's I Palpiti, a final display of technical fireworks and amazing harmonics, which brought cheers and encores until the house lights came on. H. I. B.

TOWN HALL

Ilona Kabos, Nov. 18, E.—Miss Kabos in her second appearance at Town Hall (she made her debut there in December, 1951) opened her program with Schubert's Sonata in G Major, giving it a sensitive, musical interpretation. However, the Liszt D'Apres une lecture de Dante suffered a bit from technical difficulties as well as being over-dramatic.

The four Chopin Impromptus which began the second part of the recital were clearly enunciated. In closing, the Three Burlesques by Bartok were given new life by this Hungarian-born pianist, whose natural heritage was revealed in the spirit of her performance. L. L.

Maurice Wilk, Nov. 19, E.—Polished, musicianly violin playing prevailed throughout this recital. Mr. Wilk, splendidly supported at the piano by Carlo Bussotti, gave an artistic account of his program before a good-sized, responsive audience. The most impressive feature of the evening to this reviewer was the magnificent reading of the Beethoven E flat major, op. 12, No. 3, Sonata. Here the violin and piano shared equal importance in a rewarding reading. In other works, there were occasional technical insecurities noted in rapid passages requiring tonal volume. Beginning with Veracini's ingratiating Largo and Allegro in E minor, the printed list in addition to the Beethoven Sonata included Bach's Sonata in G minor for solo violin; Luigi Dallapiccola's well knit atonal Duo Studies—Sarabanda and Fanfara e Fuga; the Bartók-Gertler Sonatine ,and the Saint-Saëns Introduction and Rondo Capriccioso, the last providing a brilliant finale and resulting in an ovation. Encores were added. H. I. B.

KICK-OFF EVENT for the seventh subscription drive of the Connecticut Symphony was the Chamber of Commerce "Luncheon for the Symphony," held on Nov. 9 in Bridgeport. R. to l., guest speaker, Humphrey Doulens, director of radio and TV for Columbia Artists Management; Ruth Carlson Horn, vice-president of the Symphony, who arranged the luncheon; Joseph H. Lederer, president of the Bridgeport Chamber of Commerce; and guest artist Murray Dranoff, who with his wife, Loretta Dranoff (seated at piano), played duo-piano works by Arensky, Rimsky-Korsakoff and Chopin.

NAACC Concert, Nov. 21, A.—The National Association for American Composers and Conductors opened their first concert of this season with Alfred A. Goodman's Sonata for Trumpet and Piano, op. 11. The work, a grateful addition to the limited repertoire of this instrument, received a capable performance by Irwin Schainman, trumpet, and Walter Nollner, piano. It is written in a moderately acrid contemporary idiom, and makes for good listening. More ambitious is Ernest Gold's Symphony for Five Instruments, which under the baton of Izler Solomon received a first-rate performance, with Helen Berlin, violin, Lolla Kalman, viola, Lorin Bernsohn, cello, Gloria Solloway, bassoon, and Elly Kassman, pianist, participating. The more than half-hour duration of this composition makes it of real symphonic proportions. The melodic style is somewhat influenced by Mahler, and harmonically the score employs the vernacular of our day. The rhythmical structure often is interesting, but the whole seems too long for its musical content. Anthony Donato's Sonata No. 2, played by Avram Weiss, violinist and Milton Kaye, pianist, is a melodic work without great individuality, but one which sounds well, especially if done with the dexterity and musicality of these artists. Robert Gauldin's Movement for Wind Quintet (1952 winner of BMI $1,600 Prize Award) was performed by Byron Goode, flute, Jack Kreiselman, clarinet; Sylvia Deutsch, bassoon; William Basch, trumpet, and Stephen Gula, trombone. It is an effective and well-built piece which is agreeable and is grateful for the players. There was very cordial applause for all the participants and the composers. H. W. L.

Concert Society of N. Y., Nov. 22, 5:30 p.m.—The fifth program in the Concert Society's weekly series got off to a fine start with a performance of Ibert's Quartet in C major, played by the Loewenguth Quartet. The high spot of this work was the third movement, pizzicato, in which the musicians showed true ensemble creativity. Vitya Vronsky and Victor Babin presented their version of Mozart's Sonata in F for piano, four hands. This work should become a permanent and often-played part of their repertoire, for their reading of it was expressive and appealing. The Loewenguth Quartet returned to conclude the program with a vigorous performance of Schumann's Quartet in A minor, op. 41, No. 1. The French ensemble (composed of Alfred Loewenguth and Maurice Fueri, violins; Roger Roche, viola, and Pierre Basseux, cello) gave a perfect example of teamwork and individual artistry. L. L.

Nov. 29, 5:30 p.m.—The Saidenberg Little Symphony, Daniel Saidenberg, conductor, and Mieszyslaw Horszowski, pianist, were the featured artists in an afternoon of enchanting music. The program began with a well integrated performance of a Chaconne from The Gordian Knot Untied by Purcell, after which the first New York performance of Irving Fine's Notturno captivated the listeners. The latter piece, described in these pages at its performance during the Brandeis Festival two years ago, gains with repeated hearing. It is contemporary music at its best, imaginative in its musical ideas, masterfully constructed and colorfully orchestrated. The performance did it justice and brought the work a deserved success. The composer took bows from a box.

Mozart's Symphony in G major (K 551) was led by Mr. Saidenberg with solid musicianship, if somewhat slowly and heavily. But the clarity of the design of the score made up for a conception which differs from that of this reviewer. Horszowski as soloist in Mozart's Concerto in D minor for piano and orchestra again gave a glowing account of his superb musicianship and technical prowess. His reading of the piano part was most distinguished. The warm applause of the audience showed the esteem in which this artist is held by the public. H. W. L.

Benno and **Sylvia Rabinof,** Nov. 22, A. and E.—This musical pair celebrated their tenth anniversary of artistic collaboration and of marriage by performing the ten Beethoven Sonatas for pianoforte and violin in two concerts, the first from 3 to 5 p.m., the second, after a dinner intermission, from 8 to 10. It is not necessary to praise the extraordinary physical effort involved in this feat, which by the way also made great demands on the large audience. It was privileged to hear a first-rate chamber ensemble in beautifully balanced, musically and technically well integrated performances. Mr. Rabinof is a violinist with a beautiful tone and good technical dexterity, Mrs. Rabinof a most sensitive

(Continued on page 13)

New Books on Music Include Biographies

Copland Seen by Arthur Berger

Aaron Copland, by Arthur Berger (Oxford University Press, 120 pp., $3.50) is the work of a former critic of the New York Herald Tribune and now a Professor of Music at Brandeis University. In this concise biography he presents a study of the leading American composer which will serve as a basic source-book on Copland. His position as an outstanding figure of American contemporary music is evident from this discussion of his life and work. There are pages devoted to his literary output, in which Copland—always a fighter for his generation's creative musicians—takes a stand on topical questions of his art. The book also contains a listing of all his works in order of completion; data on the first performance and publisher; recordings; and articles and books by Copland. Berger evaluates his work in relation to the contemporary scene and the development of music in America. The book, written with intimate knowledge of the subject, is an important addition to the musical library, especially of those interested in contemporary art.

Another Opera Guide

The Opera Reader, compiled and edited by Louis Biancolli (McGraw-Hill Book Co., Inc., 678 pp., $6.50), attempts to offer a wider formula than the pure libretto summaries. It lists the composers alphabetically, deals with their most famous works, giving the story briefly, and then includes short essays by various authors about the composer, the work, details of its production and the like. In brief, this is a compilation of reprinted material, from some excellent sources and commentators. It also is inclusive on a large scale, if not of everything—listing such rarely done scores as Berlioz's Les Troyens and Benvenuto Cellini, Handel's Caesar, Tamerlano, and Serse, Meyerbeer's Robert le Diable, but not Moussorgsky's Khovanstchina, any Strauss operas except Elektra, Salome, and Rosenkavalier. The moderns are otherwise represented by Berg's Wozzeck and Ravel's L'Heure Espagnole; the most noticeable omission is that of American works including Gershwin's Porgy and Menotti's scores. There is a good deal of colorful anecdote and other detail about composers and productions; the literary style of many of the essays is high (excerpts from Dent, Calvocoressi, Einstein, Gilman, Newman, Reich, etc.), and there is unfailing inclusion of data about first performances. The manner and style to some degree parallels that of The Concert Companion, compiled by Mr. Biancolli and Robert Bagar.

How to "Understand" Music

Labelled "a new approach to music appreciation," Dr. William S. Newman's Understanding Music is written from the scientific rather than the popular approach (Harper & Bros., 302 pp., $5), though the author says in his foreword that it is designed for both the general reader and the college student. His purpose is to "get at the inner workings of music . . . in explicit terms accessible to all intelligent readers." His book is erudite, at times almost mechanistic in approach, as where he draws analogies between the functioning of a motor car engine of standardized design and the structural results of musical forms. The treatment of Bachian polyphony as a "progression by motivic play" is ingenious, yet after a great deal has been explained one wonders whether the real nature and spirit of music is not something which can be defined better in its own terms than by interesting analogies. This is undoubtedly an original and learned book and it suggests many interesting matters to those already versed in the subject. As a basic text in music it seems both difficult and to some extent unorthodox in its procedure. Yet its historic discussions are interesting, and there are many musical illustrations—also valuable remarks on the spirit of various periods, parallels with the painter's art, details about the functioning of instruments, and thematic relationships.

Petrillo and How He Grew

The Musicians and Petrillo, by Robert D. Leiter (202 pp., Bookman Associates, N. Y., $3.75) is a book tracing the musical union's development in this country. There is an opening chapter on the earlier unions (Baltimore and Chicago had pioneer ones in 1857, but the first with a modern protective function is said to have been that formed in New York in 1863 under the direction of Henry D. Beissenherz). The American Federation of Musicians was formed Nov. 6, 1896, with Owen Miller as first president.

This book, by an assistant professor of economics at the College of the City of New York, discusses the leading episodes in the organization's history. Presidency of the AFM passed to James C. Petrillo at the convention of 1940, when "the forces behind Petrillo were sufficiently strong to convince [Joseph N.] Weber to retire" after 40 consecutive years. Already in the Weber regime, the tone-film and other mechanical reproducing devices had resulted in unemployment problems, met by a strong advertising campaign by the union to employ "live" musicians. The forceful methods of Petrillo in dealing with such problems are reviewed in considerable detail, and the operation and financing of the unions described. Two "thorns" which he removed were the failure to fall into line by the solo instrumentalists and their accompanists controlled by AGMA and the long-standing refusal of the Boston Symphony to become unionized. Then occurred the ban on recordings by members of his union in 1942, but after 27 months the two leading standouts, Columbia and RCA Victor, acceded to the terms. These included establishment of a royalty fee for each record sold, paid to the Performance Trust Fund and used for providing employment for musicians by giving free public concerts. The book also takes up the dispute with the National Music Camp, the passing of the Lea Act in 1946 and the Taft-Hartley Act, as well as various skirmishings with radio unions and employers. This is a candid record, with a sober presentation of the facts, and though somewhat pro-Petrillo, does give reasonable explanations for his various dramatic procedures. At the end are footnote references to law decisions, quotations from various books and newspapers.

Caruso, in Retrospect

A popular treatment of the life of Enrico Caruso by T. R. Ybarra, former foreign correspondent of the New York Times, *Caruso: The Man of Naples and the Voice of Gold,* is a colorful bit of pastiche from various sources (Harcourt, Brace & Co., 315 pp., $4.50). This writer calls upon his memories of the halcyon days when Caruso was king of New York's opera, and draws from many other sources, which he frankly acknowledges, books about the singer by his widow, by Key and Zirato, Nicola Daspuro, Mary Flint, Fucito and Beyer, Eugenio Gara, Emil Ledner, and passages from works by Gatti-Casazza, Farrar, Alda, Salvatore Cortesi, Isadore De Lara, Melba, Huneker, Krehbiel, Kolodin, Lotte Lehmann, George Marek, Mary Ellis Peltz, Howard Taubman, Giuseppe Morazzoni and others. He has also interviewed many living contemporaries. The result is a lively, high-colored narrative, with some frank light cast upon the tenor's early love affairs, his morganatic union with Ada Giachetti and his later marriage to Dorothy Benjamin. The book is larded with many stories about Caruso's geniality and beneficences, his pranks, his early struggles, and his fabulous earnings. There is much vivacious surface detail, and yet the story that emerges is in no sense new, nor does it throw a great deal of light on the singer's art, though chapters are devoted to his study and his voice. In view of the fact that this autumn marks the 50th anniversary of Caruso's Metropolitan debut, Mr. Ybarra's highly dramatized life story of him will doubtless be read with interest by lovers of his voice and the new generations to whom Caruso's art is only a tradition. The text is illustrated with a dozen inimitable cartoons drawn by the tenor and reproduced from the book of them edited by Marziale Sisca, and by a few intimate photos.

CARUSO AS CANIO, from a photograph taken early in his American career. (© Almé Dupont)

Encyclopedia of Great Composers

Milton Cross' Encyclopedia of the Great Composers and Their Music (Doubleday & Co., two vols. 1008 pp., $5.98), edited by Mr. Cross and David Ewen, is a popular sourcebook which offers a little something for everybody. Part One, Vol. 1, polishes off the history of music before J. S. Bach (from medieval *organum* to Domenico Scarlatti, including early opera, instrumental and vocal music, etc.) in some ten pages. Part II takes up composers from

Bach to Meyerbeer, and Vol. II goes on from Milhaud to Wolf. In each case there are sections succinctly describing the life and "the music," and finally there are "analytic notes" on the chief works. These are colorful, quick-moving, and represent a *multum in parvo*. The style of the book is smooth and readable; it contains a great deal of information, but there are flaws of hasty generalization, under-statement, overstatement, and even plain errors of definition—particularly in the glossary of musical terms which follows. After the biographical section, the second volume contains "a brief history of music since Bach" (of about five pages!), a list of "100 basic works for a record library," "the anatomy of the symphony orchestra," and a bibliography.

The Ornaments of J. S. Bach

Bach's Ornaments, by Walter Emery, turns new light upon a vexed subject. (Novello and Co., Ltd., London, 164 pp.) Many varieties of opinion have been expressed by editors of the works. Mr. Emery has gone back to early textbooks and gives us an elucidation, with the aid of many musical notations, of such devices as slides, turns, shakes, appoggiaturas, *nachschlag, anschlag,* arpeggios, acciaccaturas, and the bewildering similar signs which denote them. As these elements exist in profusion in virtually all harpsichord and early pianoforte works, this book is a valuable one.

It provides some of the best evidence by various writers of yesterday and today on Bach phrasing, accents, and the like. Among those quoted are Agricola, Marpurg, K. Ph. E. and J. C. F. Bach, and Tuerk. There are, however, several schools of thought, especially on the interpretation of the "short shakes"—briefly, whether they begin with the main note, or the auxiliary, tied or untied. One of the conclusions is that this sign had three or four meanings to various members of the Bach circle, and that owing to the contradictory statements by his successors, the master's treatment of the ornament remains obscure.

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DOWN PUBLISHERS ROW

Arthur A. Hauser has been elected president of the Theodore Presser Company, effective Dec. 1, 1953, it was announced by Charles E. Dearnley, Sr., chairman of the board. Mr. Hauser was a professional cellist, and lectured at New York University School of General Education in 1944, coordinating the course on Musical Aspects of Music Retailing. In 1950 he was president of the Music Publishers Ass'n. of the U. S., and for two terms (1934-36, 1952-3) was president of the Music Education Exhibitors Ass'n. In 1945 he served as vice-president of the Music War Council of America, and has been on the executive board of the National Music Council, the advisory council on materials of the MTNA, and chairman of the committee, Sinfonians in Industry, of Phi Mu Alpha. . . .

A MS. containing a Mass by Palestrina, Christus Resurgens, has been discovered in Mexico by a musicologist of the University of California, Robert M. Stevenson, while examining an old score copied in Spain in 1599. . . . A new opera by Virgilio Mortari, titled La Figlia del Diavolo, will be produced soon at La Scala in Milan under the baton of Nino Sanzogno. . . . Cadet Roussel, a comic opera in five acts, by Claude Arrieu, with a book by André de la Tourrasse, recently had its premiere in Marseilles. . . .

Works by Richard Donovan, Professor of Theory at the Yale University School of Music, and recent Visiting Scholar at the University of Deleware, were performed in a concert at the latter school, including his New England Chronicle and Passacaglia on Vermont Folk Themes, for orchestra; Fantasy on American Folk Ballads for men's voices and orchestra; Trio for violin, cello and piano; and choruses for women's voices. His new Second Suite for Piano was played on Nov. 19 at a recital by Donald R. Currier, of the Yale Music School faculty, at Sprague Memorial Hall.

CONCERT ON THE OCEAN WAVE . . . Dr. Eberhard Preussner, director of The Mozarteum Summer Academy, Salzburg, Austria, greeting Artiss de Volt, harpist of the faculty, after her concert on the SS. Ile de France.

De Volt Group Tour Planned

Artiss de Volt's tenth European tour, traveling by private limousine through France, Holland, Belgium, Germany, Switzerland, Italy, Austria and England, will begin on June 25, 1954, when the party sails from New York. Miss de Volt and her husband, Robert M. Zacharias, will conduct the tour, the whole party remaining together until arrival at Salzburg on July 31, when those wishing to study at the Mozarteum and to attend the Salzburg Festival will remain there with Miss de Volt, and the rest of the group will go with Mr. Zacharias to England and to Southampton for the return to New York. Those with Mr. Zacharias will reach New York on Aug. 25, while Miss de Volt's travelers will have a longer stay, with Sept. 9 the date of landing in New York.

Warfield in Central American Visit

William Warfield made a quick visit to the Dominican Republic and Panama before beginning a series of concert appearances in New England on Nov. 16, in Bridgeport, Conn. Previously the American baritone appeared at Tuskegee Institute in Alabama, at Paladega, a mixed membership college in the same state, and after visiting the family of his wife, Leontyne Price, soprano, in Laurel, Miss., left for his trip to Panama.

Dame Myra Hess Returning

Dame Myra Hess, who arrives next month to open her American tour with appearances with the New York Philharmonic-Symphony, devoted much of the autumn to making records for His Master's Voice and RCA-Victor. Besides a new recording of the Schumann Piano Concerto, Dame Myra has recorded Beethoven sonatas, including Op. 109 and Op. 110, which will be issued in this country as two sides of a long-playing record. The Schumann work, to be released shortly, will have the Schumann Symphonic Etudes on the reverse side. The pianist's first New York recital this season is scheduled for Carnegie Hall on Feb. 6, and will be an all-Beethoven program, featuring the last three sonatas, Op. 109, 110 and 111.

Alfred Zega Touring

Alfred Zega, baritone, who earlier this season toured the mid-west with the Matinee Opera Company, is currently on a southern concert tour under the auspices of Municipal Concerts.

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Slavenska-Franklin Ballet Presented in Brooklyn

By Rosalyn Krokover

The Slavenska-Franklin Ballet gave two performances at the Brooklyn Academy of Music on Nov. 26 and 27. Alexandra Danilova was the guest and the repertoire was substantially the same as it was during its initial New York season a year ago—Streetcar Named Desire, Symphonic Variations, Nutcracker, Mlle. Fifi—except for two new works. The first, Concerto Romantico, was presented on Nov. 26. Slavenska and Franklin choreographed it to Liszt's E flat Piano Concerto along conventional lines very much in the style of the Symphonic Variations. What solo work there was in it was ably handled by Lois Ellyn, Robert Morrow and Shirley Weaver. Also on the program were Streetcar and Nutcracker, both featuring Slavenska, and Danilova's Mlle. Fifi.

I Laughed at Spring, with theme and choreography by Boris Runanin, was the new offering of the second evening. It is set to an especially composed waltzy, salon-like score by the young American composer Don Gohman. There is a lot of stage business aimed at laughs; and Runanin has created an amusing figure as the Slow Boy, which he danced. Actually the work is reminiscent in character and quality of Mordkin's Voices of Spring, but it is the type of thing that dancers love to do, generally makes for a pleasant time, and fills a gap in the repertoire of this company, which needs a few light ballets to offset such grim pieces as Streetcar Named Desire.

In the cast of I Laughed at Spring were, in addition to Runanin, Vivian Altfield as Spring Herself, Joseph Savino and Gene Gavin, Irene Minor, Janet Miller, Anya Lee, Shirley Weaver, Robert Morrow and Ronald Colton.

In Tchaikovsky's Nutcracker Suite, Danilova was—Danilova. She remains a unique figure—an outrageously wonderful coquette, a mistress of the grand line, a performer with more footlight projection than nearly every contemporary dancer rolled together. And if her technique is not what it may have been of yore—who cares? Assisting her were Frederic Franklin as the Prince, Vivien Altfeld (who danced the Danse Arabe in a version by La Meri), Joseph Savino, Gene Gavin, Shirley Weaver and Sally Seven.

But despite the presence of such brilliant veterans as Slavenska or Danilova and Franklin in the cast, this production of Nutcracker raised a few questions. Works like the Tchaikovsky-Petipa collaborations and other *ballets blancs* need a sumptuous production if they are going to make an impact. They definitely are not chamber ballets. With all the good intentions of the Slavenska-Franklin Ballet, they still cannot wring blood out of a turnip; and Nutcracker looked remarkably thin as done by this company.

Instead of presenting works that demand much more than the resources of the company can possibly supply, the Slavenska-Franklin Ballet should concentrate on a repertoire built according to its needs.

Myra Kinch and Company Appear

Myra Kinch and her dance company gave a program on the evening of Nov. 22 at the Henry Street Playhouse, Her idiom is a mixture of ballet and modern dance, with the latter predominating, and she has a real feeling for satire. Giselle's Revenge, described by Kinch as "an irreverent sequel to a famous classic ballet," was done in the manner of Charles Addams. Like the beautiful ghoul in the Addams cartoons, Kinch was dressed in black and looked like a thirsty vampire out for a good night's work. She pursued poor Albrecht (danced by William Milie) all over the stage, finally luring him into a coffin and hammering the lid solid.

The light touch that Kinch can display was evident in The Angels of Puna, a charming, well-constructed work dealing with two sculptured angels on the façade of a church in Bolivia and how they deal with problems brought to them by natives of the village. Rhoda Johannson, Elizabeth Spies, Celen Keller, Billy Ross and Ernesto Gonzalez were the dancers. Other numbers in the program, all of them featuring Kinch, were Wherever the Land Is, The Bird Watcher, The Grape Gatherer, The Tower of Rage, and Song and Encore. Manuel Galea, who composed much of the music, served as piano accompanist and was even heard as vocal soloist in Song and Encore.

CHRISTOPHER LYNCH, center, receives the congratulations of his manager, David B. Whalen, r., upon the completion of his 28th concert in the first 30 days of the current season. Philip Fradkin, l., was Mr. Lynch's accompanist during the 5,000 mile tour completed by the trio in November. Rehearsals for Mr. Lynch's new radio series on the Mutual Network started immediately upon his return. The broadcasts will be heard twice weekly, with Emerson Buckley conducting the orchestra.

Dance News

Four ballets new to America will be shown when Roland Petit's Ballets de Paris opens at the Broadway Theatre on Jan. 19. Two—Le Loup and one still untitled—will feature scores by Henri Dutilleux. Le Loup is based on a story by Jean Anouilh and Georges Neveux, with *décor* by the French artist, Cazou. The untitled work is drawn from the Sleeping Beauty legend and will feature Leslie Caron. The other two ballets are Deuill en 24 Heures, or The Beautiful Widow, with scenery by Antoni Clavé and music by Maurice Thiriet, and Ciné Bijou, with sets by André Beaurepaire, costumes by René Graua, songs by M. Petit and music by Pierre Petit. Colette Marchand will dance the title role of The Beautiful Widow, and Violette Verdy will make her debut here in Le Loup. . . . Alexandra Danilova was Walter Terry's guest on the Dance Laboratory Series at the Y auditorium on Nov. 22. She discussed her training and approach to roles in a most entertaining and delightful manner. If ever she should cast her eyes toward Broadway, an alert author and producer would do well to keep her in mind. . . . Mara and her dance company presented Legends of Cambodia at the Brooklyn Academy on Dec. 2. . . . Taji Bey and Kharis were featured in a program of dances from the Near and Far East at an International Fete given by the Paterson Chamber of Commerce on Nov. 24.

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NEW YORK CONCERTS

(*Continued from page 9*)

and musical pianist of interpretative insight. Thus, what looked like a musical marathon developed into a delightful event of considerable impact, and the enthusiastic applause was highly merited by both performers. Praiseworthy also was the fact that they played with the music on the stands, thereby making the recitals real chamber music occasions. There was nothing cheaply showy in their playing, and throughout serious music-making was the order of the day.

Nikita Magaloff, Nov. 23, E.—There is no doubt about Mr. Magaloff's endowment as a keyboard figure. Rarely does one listen to sounds as beautifully molded and deliciously shaded. His pianistic equipment and the innate nobility of his musical conception found convincing expression when he played Bach's Pastorale in F (transcribed by Dinu Lipatti), which received its first American performance. His keen mind placed every little counterpoint in its right proportion; and the same characteristic of interpretation gave his readings of three Sonatas by Scarlatti particular attraction. He closed the first half of his program with Schumann's Carnaval. Here also one admired first-rate piano playing, but Schumann's romanticism and great sweep did not always find a persuasive interpreter in the artist. Though every detail was given loving care, the over-all conception suffered from this too meticulous projection, and a certain colorless pervaded the reading. Later Mr. Magaloff presented Samuel Barber's Sonata, op. 26. The performance was a technical feat, and musically the artist was a kindred spirit to the composer. With great plasticity and powerful projection, he interpreted well one of the finest piano works written of late and deservedly won great acclaim. Soriabin's Nocturne Op. 9 (for the left hand alone) and Granados' El Pelele (from Goyescas) closed the very successful recital. Encores followed.

H. W. L.

New Music Quartet, Nov. 24, E.—The New Music Quartet (Broadus Erle and Matthew Raimondy, violins, Walter Trampler, viola, Claus Adam, cello) is today one of the finest, most sensitive and musical chamber ensembles before the public. These four artists have succeeded in reaching a high point of their art. Their tonal balance is superb, their musical perception of the finest, and the technical phase of their interpretations so perfected that one does not suspect the toil which must have gone into the preparation. The concert opened with the belated first New York performance of d'Arriaga's Quartet in D minor. This Spanish composer, who died in early youth, was a contemporary of Beethoven and of Chopin. The structure of his work remains strictly in the classical concept. But its harmonic colors, especially those in the third and fourth movements, point to the future. It is melancholy to speculate on what this gifted young musician might have achieved had his life's span been longer. Undoubtedly, the highlight was the interpretation of Ravel's Quartet. The scintillating colors and rhythmical nuances were projected with consummate mastery; the outstanding delicacy of this rendition will not easily be forgotten. Schubert's Quartet in D minor, ("Death and the Maiden"), in a deeply stirring and moving reading, closed the evening. The audience provided vociferous applause.

H. W. L.

Leonard Hungerford, Nov. 25, E.—The young Australian pianist, at his return after two years, revealed that he is on the road to becoming a first-rank artist. Technically, he masters his instrument with remarkable dexterity. His touch is one of the most colorful to be heard, and his musicality most impressive. Technique as such is with him only a means to an end, the deeply felt and persuasively projected interpretation of the works he chooses to play. He opened his recital with a group of delightful pieces by Bach-the Fantasia in C minor, the Chorale-Prelude "Sanctify Us by Thy Goodness," the Fantasias in C minor and A minor. Here his colorful touch was most advantageous, for the music sounded as if played with various registers on an organ, the delicate nuances and hues most attractive. In Schubert's Sonata in A major, op. posth Mr. Hungerford showed intimate familiarity with his subject matter and proved that one does not have to be born in Europe to play first-rate Schubert. The work sang and was full of lyric beauty, but the structural design was not neglected, and the finesse of tonal coloring did not interfere with the classical structure of the sonata. Schumann's Etude in the Form of a Canon in A flat major was played with masterly understanding, as was Brahms' Intermezzo in E flat minor, op. 18, No. 6. A rather tempestuous and colorful reading of Chopin's Sonata in B minor closed the official program. Six encores ensued upon the enthusiastic applause of the audience. H. W. L.

Tung Kwong-Kwong, Nov. 27, E.—East met west at Town Hall as this Chinese pianist performed numbers by Mozart, Schubert, Chopin and Schoenberg in a thoroughly westernized manner. Her technique was perfectly controlled—at times too much so, for the musical values suffered from this quality. Shading and nuance seemed to be more of an afterthought than an integrated part of the performance. Her Mozart, while cleanly executed, seemed rather heavy-handed, and the three piano pieces of Schoenberg seemed somewhat beyond her understanding idiomatically.

L. L.

Grace Castagnetta, Nov. 28, A.—Miss Castagnetta is an accomplished musician, as well as an improvisationist in a class by herself. The pianist demonstrated her amazing talents in this direction at the end of the program by improvising on themes made from several notes suggested, one at a time, by the audience. Each improvisation was like a finished study, containing counterpoint and development of such polish that it seemed unbelievable that these were not carefully composed works. The effect was similar to some of the Rachmaninoff or Scriabin etudes, and reminiscent in places of Debussy. An original composition, Sonata Essay, subtitled "The Quest," revealed this same compositorial climate. The balance of the program contained conventional works by Bach, Couperin, Mozart, Chopin, and Debussy, all played with a professional approach. Of these, Soeur Monique by Couperin was especially satisfying. The appreciative audience enjoyed encores.

B. C.

Marisa Regules, Nov. 29, A.—The recital opened with two Sonatas by Scarlatti, played with a clear and immaculate technique and the Bach English Suite in E minor in which the pianist

(*Continued on following page*)

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DILLING HARPIST

(Continued from preceding page)

also relied on a rather objective interpretation. Miss Regules gave the first inpretation. Miss Regules gave the first New York performance of the Sonata for Piano by Alberto Ginastera. This work was commissioned by the Carnegie Institute and the Pennsylvania College for Women for the International Festival of Contemporary Music in Pittsburgh in 1952. It is a very grateful piece for the piano, and the pianist made the most of it. Its forceful corner movements frame a scherzo which has the earmarks of a perpetuum mobile, and there is an Adagio of remarkable emotional appeal. The work was very well received and the artist greatly applauded for her sympathetic interpretation. Brahms' Paganini Variations (first book) were played with dexterity, sometimes rhythmically not incisively enough, but generally to good effect. Later, Miss Regules performed beautifully Chopin's Sonata in B minor. Her reading was marked by technical brilliance and great emotional warmth and had an enthusiastic reception by the audience, followed by encores. H. W. L.

Irving Becker, Nov. 29, E.—An impressive technique as well as sensitive musicianship were displayed by this young American violinist in a difficult and varied program. Bach's Chaconne and Prokofieff's Sonata in D for unaccompanied violin showed his fine singing tone and genuine warm interpretative values. This reviewer did not always receive a clear picture of the structure and content of Lehman Engel's Sonata in C Major (first performance), but upon closer familiarity with the score the inner meaning would doubtless be more apparent. Short works by Ravel, Britten, Chopin and Paganini completed the program. Leopold Mittman was the excellent accompanist. L. L.

Little Orchestra, Nov. 30, E.—With Thomas Scherman conducting, the third concert of the Little Orchestra offered unusual works for solo instruments with orchestra. Ernest Bloch's Suite for viola and orchestra was heard with Herbert Feldman, the orchestra's first violist, as soloist. The work was written in 1919 for viola and piano and orchestrated in 1920. Its four movements represent a characteristic example of Bloch's style with Hebraic motives interwoven (even a *hora* turns up in the last part). It does not have the grandeur of Schelomo, but with its imaginative melos and ingenious rhythms is typical of the composer's individual tonal language. Mr. Feldman was a telling interpreter, and the orchestra assisted successfully.

The second work was Jean Françaix's Suite in D for violin and orchestra, written by him in 1934, at the age of 22, and a composition of elegance, delicate harmonic coloring and inventive orchestration. It is light music by an expert craftsman. Its bouncing, joyful manner, melodic charm and rhythmical aliveness make it a gladdening performance to listen to. The orchestra's concertmaster, Jan Tomasow was an interpreter of technical brilliance. Later the two soloists joined in Mozart's immortal Sinfonia Concertante for violin, viola and orchestra. H. W. L.

Georgia Laster, N. Y. debut, Dec. 1, A—The soprano, winner of the Walter W. Naumburg Musical Foundation Award, has appeared on the Pacific Coast in recital, chamber music and oratorio programs. Her recital revealed a voice of clear timbre with a velvety overtone in arias by Handel and Purcell,

DISCUSSING PROSPECTIVE APPEARANCE, Richard Tucker, l., cast for the leading tenor role of the Opera Guild of Greater Miami's 1955 production of Faust, and Dr. Arturo di Filippi, maestro of the Opera Guild, renew a friendship of long standing at the Metropolitan Opera singer's concert in Miami.

lieder by Schubert, Brahms, Wolf, Strauss, the aria from Debussy's L'Enfant Prodigue, French songs by Debussy and Fauré, Two Shakespeare Sonnets by Castelnuovo-Tedesco (New York premiere), two songs by Samuel Barber, and spirituals arr. by Hall Johnson. Her singing of Lieder was particularly effective in the more poignant works, Wolf's tragic Lebe Wohl and Schubert's Du bist wie eine Blume, sung as an encore. When her voice is not unduly pushed, it has a fine lustre and an even scale which one hears all too seldom nowadays, and her youthful magnetism and charm add a compelling touch to her rapt interpretations. This handsome singer should have an important career, if she acquires an unfailing sense of style to match a fine vocal instrument. Carroll Hollister provided well-routined accompaniments. R. M. K.

Barbara Custance, Dec. 1, E.—Recently returned from her third European tour, this attractive young Canadian artist again regaled her New York admirers with well-chosen works. Miss Custance's manner is poised, her technique ample, her interpretative qualities usually satisfying, and her tone production warm and musical. Worthy of special mention was a brilliant performance of Paderewski's now seldom-heard Theme and Variations in A major. Other programmed items were three sonatas (B

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minor, G major, No. 8, F major, No. 18) by Scarlatti; Fantasie in C minor, Bach; Sonata in F minor ("Appassionata"), Beethoven; Intermezzi, op. 116, No. 6, op. 118, No. 1, op. 118, No. 6, and Rhapsodie, op. 79, No. 1, Brahms: two preludes each by Gershwin and Rachmaninoff (op. 23, No. 7, op. 23, No. 2). Several encores were added. H. I. B.

Herman Godes, N. Y. debut, Dec. 2, E. —This artist has an undoubted flair for projection of difficult, atonal works of modern writers for the piano. He combines with this an expressive gift, is sensitive to melodic nuance and has a singing legato, plus strong tonal resources when needed.

The program included the G major Chaconne of Handel; Schubert's A major Sonata; followed by the D minor Sonata of Prokofieff. Schumann's Etudes symphoniques and compositions of Chopin, Bartok, Ravel and Debussy. M. C.

Nicanor Zabaleta, Dec. 3, E.—The distinguished Spanish artist returned to repeat his success of last season. Fluent and beautiful tone, shimmering in color or ringing resonantly, attested the fine technique of the player.

The program was resplendent with works, not transcriptions, written especially for the harp and under the agile fingers of a master, disclosed versatility in the desired music forms. He commenced with a Sonata for harp by K. Ph. E. Bach; continued with a melodious dance and ballad of 16th century composers Cabezon and Palero. Of substantial content were the Beethoven Variations on a Swiss Theme and the Rosetti Sonata. Hindemith's Sonata (1939), bridging the old and new schools of harp music, was ably negotiated by Zabaleta. The exacting 1953 Tailleferre Sonata, dedicated to the instrumentalist and receiving its first New York performance, was brilliant in design, high faceted and exciting to hear. A final group by Roussel, Pittaluga and Tournier completed the list. M. C.

CARNEGIE RECITAL HALL

Some interesting and unusual recitals were performed in the Carnegie Recital Hall during the past few weeks. At a concert given by the Harpsichord Quartet on Nov. 10, the world premiere of Elliott Carter's Sonata for flute, oboe, cello and harpsichord was given. Works by Couperin, Bach, Handel, Shapero and Telemann, were also performed. The participating artists were Sylvia Marlowe, harpsichord; Bernard Greenhouse, cellist; Claude Monteux, flute, and Harry Shulman, oboe. Sylvia Marlowe deserves praise for mastery of her instrument, and, for the fact that she is promoting contemporary American composers. A crowd of admirers had filled the hall to capacity at the first of three concerts for this season.

Theresa Richards, soprano, and Karl Harrington, tenor, offered a duo recital concluding with a duet from Lucia. . . . A program of 17th and 18th century music was given by the Amor Musicae Ensemble. The performers were Claudia Lyon, Vida Segal, Christine Price, recorders, Reba Paeff Mirsky, flute and virginals; E. Gara, cello, and Karen McComb, soprano. . . . Susan Griska displayed a colorful soprano voice in her New York debut, but showed weakness in technique. . . . Marion Cassel, pianist, showed competance in works by Chopin, Thompson, Debussy and Poulenc. . . . Margaret Roy took honors with her first New York recital. The talented contralto delighted the audience with her sensitive musical interpretation.

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Nabokoff Novelty In Philadelphia

By Samuel L. Singer

PHILADELPHIA.—The only world premiere so far this season has been a Cello Concerto by Nicholas Nabokov, played by the Philadelphia Orchestra's first cellist, Lorne Munroe. Subtitled "Les Hommages," this proved an extremely attractive work, paying tribute to Tchaikovsky, Dargomijsky and Glinka. The solo instrument the composer imagines as a baritone who recalls his earlier life in Russia.

Munroe played this work and the Saint-Saens A minor Concerto with tonal and interpretative skill. Ormandy also conducted William Schuman's short, astringent Sixth Symphony and Haydn's Military Symphony.

Young Ervin Laszlo made his local bow, playing Rachmaninoff's Second Piano Concerto, on a program of music written in the 20th century. (There's a difference between this and "20th-century music.") The concert included two symphonic interludes from Ernest Bloch's Macbeth, which had an undeniable impact; Miaskovsky's 21st Symphony, Reflêts dans l'Eau by Debussy-Ormandy and Ravel's Rapsodie Espagnole. Laszlo revealed an abundant technique in the Concerto and a good conception which, one feels, will be firmer in a few years.

Mack Harrell brought his reliable musical qualities to the In the Cellar scene of Rachmaninoff's The Miserly Knight, on a program which contained the also reliable Brahms Fourth Symphony. Margaret Harshaw lent vocal opulence to a Wagner program of Tristan and Götterdämmerung excerpts and the Five Wesendonck Songs. Efrem Zimbalist again came out of retirement to be soloist in a violin concerto, this time the Brahms. His musicianship was ever apparent, but the toll of time has left its mark on his technique. The Brahms First Symphony was also on this program, in a particularly lustrous reading.

Ormandy has also given two of six Beethoven programs which will present all nine symphonies and most of the concertos. The opening program offered The Consecration of the House Overture and the contrasting Eighth and Eroica Symphonies. Contrast was also provided on the other program, with the First and Ninth Symphonies. Temple University choruses and four able soloists were heard in the Ninth.

Opera, Ballet and Concerts

Pierre Monteux's transparent conducting featured Pelleas and Melisande, the Metropolitan Opera's first performance of six here during the season. Theodor Uppman was outstanding as Pelleas, and Martial Singher sang well as Golaud, but Nadine Conner's Melisande was unconvincing. The direction and *decor* had their moments, but not enough of them. . . . The Philadelphia Civic Grand Opera Co. made an excellent seasonal start with Verdi's Otello, in which Herva Nelli, Ramon Vinay, Giuseppe Valdengo and Conductor Giuseppe Bamboschek distinguished themselves. . . . A good routine performance of Madame Butterfly opened the Philadelphia La Scala Opera Co. season, Dalisay Aldaba and Giulio Gari had the leads. There was more authority in La Scala's later Traviata, with Eleanor Steber, Norman Kelley and Robert Weede. Carlo Moresco conducted. . . . A memorable concert performance of Tosca, with Ormandy and the Philadelphia Orchestra, was given on Emma Feldman's All Star Concert Series. Herva Nelli, Kurt Baum and Hugh Thompson, also Luis Pichardo and Lester Englander, sang with drama and color, while Ormandy brought out hidden beauties in the orchestral score.

Margot Fonteyn was the darling of the Sadler's Wells Ballet engagement here, six sold-out performances presented by Miss Feldman. Features were Sylvia and The Sleeping Beauty. Miss Feldman also presented St. Paul's Choir of London, and the Virtuosi di Roma in a Vivaldi program that was balm to the ear. . . . Norman Carol, "hometown boy made good," impressed with his musicianship in his first violin recital in his native city. Carol was presented by the Philadelphia Forum, which later offered another musical treat in the Bach Aria Group. Conductor Frank Brieff, and soloists too numerous to list, gave sustained interest to a varied program. . . . Lekeu's elegiac Adagio in C minor and Rossini's Mozartean Sonata in C featured the New Chamber Orchestra's opening concert, conducted by Ifor Jones. Another highlight was Dohnanyi's Piano Quintet in E flat minor, played by the Curtis String Quartet and Vladimir Sokoloff.

Curtis Quartet in Beethoven Cycle

The Curtis String Quartet is providing another landmark in local musical history—the first performance here in one season of all Beethoven's works for string quartet. The first two concerts of six have drawn overflow audiences to the Free Library on Benjamin Franklin Parkway. The Stringart Quartet, composed of Concertmaster Jacob Krachmalnick and three other members of the Philadelphia Orchestra, auspiciously began its Coffee Concerts. . . . The Pennsylvania Music Teachers' Association spent a busy two days here in convention, with diverse workshops, concerts and other events. Stanley Sprenger was convention chairman. . . . Church choirs are busy, too. Choral masterworks are presented each Sunday at the First Presbyterian Church, under Alexander McCurdy, and at the First Baptist Church, with J. Earl Ness, Jr., conducting. A Bach cantata is given every Sunday at the Church of the Saviour, where Frederick Roye is organist, at a service at 10:15 a.m., prior to the regular 11 o'clock one.

FRENCH THREESOME . . . Mildah Polla, center, who gave a Town Hall recital in October, with Martial Singher, left, and Isidor Philipp, recently a celebrant of his ninetieth birthday and recipient from the French Government of La Cravatte de la Legion d'Honneur.

CHRISTMAS GREETINGS

The staff of Musical Courier extend to all readers best wishes for the holidays and the New Year.

Steinberg Named Aspen Director

William Steinberg, conductor of the Pittsburgh Symphony, has been appointed general music director for the festival to be held next summer at Aspen, Colo. Walter P. Paepcke, in announcing the appointment, said the festival would open on June 25 and extend to Sept. 5.

Cincinnati Symphony In Colorful Programs

By Louis John Johnen

CINCINNATI.—Weber's "Jubilee" Overture opened the third pair of concerts by the Cincinnati Symphony under Thor Johnson, which marked the return as soloist of Roberta Peters, a prime favorite here through her Summer Opera appearances. She had a *"succès fou,"* if one may lapse into the sophisticated vernacular. Her singing of an aria from Handel's L'Allegro (Sweet Bird) and "Or son sola" from Fra Diavolo by Auber almost overshadowed the program's instrumental offerings. The great difficulties of Zerbinetta's aria from Ariadne auf Naxos by Strauss were negotiated with the ease of a child tossing glittering baubles in the air. The orchestra's part in the program included Dohnanyi's Ruralia Hungarica, lush of harmony and sensuously rhythmic in melody, and a vivid synthesis of excerpts from Berlioz's The Trojans in Carthage, in which orchestra and director savored the stunning crescendi as much as its tender pathos.

The orchestra's pair of concerts a week later presented Yehudi Menuhin, after an absence of fifteen years. The noted violinist dedicated his performance of the Brahms Concerto to the memory of William Kapell. His reading was mature and sincere (if not filled with sensuous beauty or always impeccable as to intonation) and direct in its communication of the composer's intention.

The Dvorak Symphony in G major, No. 4 or 8 (depending on your choice of authorities), could have been more relaxed, but it was good humored without being over-sentimental in romanticism. The program's novelty was a concert overture, Prairie Schooner, by Anthony Donato. It is a lively bit of chirky Americana, well worked out from the technical point of view.

Foss Plays His Concerto

Lukas Foss, distinguished in pianistic virtuosity, composing and conducting, displayed two sides of his attainments in the Cincinnati Symphony's fifth program of the season. He performed his own Piano Concerto No. 2; the difficult work has strong rhythmic characteristics, which accentuate the piano's percussive quality, but its clearly defined structure has many sustained melodies woven into its texture. Mr. Foss and his concerto earned critical approval and audience acclaim.

The Orchestra's contribution included the tranquil beauty of Corelli's Concerto Grosso No. 1, in D major, op. 6, in a first Cincinnati performance commemorating the 300th anniversary of the composer's birth. Job, a Masque for Dancing, by Vaughan Williams, proved less interesting in its complete version than when given with judicious cuts.

Finnish Chorus Assists

The appearance of the Helsinki University Chorus, Martti Turunen, director, with the Orchestra presented an organlike harmony of voices. The organization is one of the finest male choruses heard in these parts in decades. In the trio of compositions for chorus and orchestra of Finnish origin, based on the primitive epic, the Kalevala, The Origin of Fire by Sibelius reared head and shoulders above In Vipunen by Klami and the Capture of the Sampo by Madetoja. Sibelius' orchestral fantasy, Pohjola's Daughter, in neo-romantic vein, showed the orchestra to be under Johnson's firm control, while the lymphatic Fingal's Cave overture of Mendelssohn and Romeo and Juliet overture-fantasia of Tchaikovsky seemed out of place in this survey of recent Finnish music.

Elsewhere on the local musical scene, listeners were moved by the angelic atmosphere provided by the vocal purity of the Artist Series concert by the St. Paul's Cathedral Choir. It was an occasion we shall all fondly recall. . . . The Mia Slavenska-Frederic Franklin ballet, on Armistice day, scored again with its choreographic representation of A Streetcar Named Desire. Contrast to its psychopathic morbidity was provided by a novelty, I Laughed at Spring, its bright score written by a former Cincinnation, Dan Gohman. . . . The La Salle Quartet, in residence at the Cincinnati College of Music this year, showed that they were as much at ease in Beethoven (Quartet in A major, op. 18, No. 5) as in the more strident dissonances of Bartok. These young players, Walter Levin, Henry Meyer, Peter Kamnitzer and Richard Kapuscinski, attacked the work with assurance and brought off its climaxes with stunning effect. The melodious Schubert Quartet Movement in C minor rounded out a rewarding evening.

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SILHOUETTES By MARY CRAIG

CHRISTMAS is the time for remembering. Even when one is very young and the Tree from year to year is a perennial surprise of shining splendor, there are memories of especial gifts and events, and the musical echoes which like variegated, glowing pedal-point underlie and highlight the festal season. Juvenile memories focus on concrete things, the red-robed boy choir chanting the 15th century In dulce jubilo. (We are told that Pope Gregory in Rome's 6th century adapted some rude songs of court and camp to worshipful form still used in this era of modern haste.) And our memories go back, too, to the time-haloed tableaux which vividly show that the gifts of the Holyday are ours because 2,000 years ago the Wise Men bore precious gems and rare perfumes and gold to a new-born Child lying in the rude byre of a wayfarers' hostel, where, in a small town huddled on a dusty plain, with the dark Judean hills rising to a star-studded sky, commenced the gentle customs that have brought joy to innumerable folk, old and young, for generations.

Quite early in life one begins to sing about the shepherds "All seated on the ground," while "The Angel of the Lord came down, and Glory shone around." We hear and remember through all our years that there was a "Song in the Air, there was a Star in the Sky, A Baby's low cry and a mother's soft Prayer." As we grow older the memories intensify, we realize to a deeper degree the influenc of that little shining space of days when in sorrow or in joy, everyone can find a touch of magic; we learn more of the splendor of Christmas music and the simplicity of utterance that newly creates the ancient story.

CHRISTMAS and its music cannot be destroyed even in the bitter wars. Going back nearly a thousand years, one reads an old tale giving a vivid picture of the Eve of St. Nicholas with the

armies of Christendom in the Third Crusade. Halted under the ominous shadow of ragged mountains, the celebrants, each to his own way, held traditional observance. Revelry, with minstrels harping and the hearty drinking songs, rang from the silken rich-hued tents of nobles and great lords. Perhaps they sang forerunners of the carols "Bring a torch, Jeanette, Isabelle," "The Boar's head in hand bear I" and "Here we come a'wassailing." In the camp of the layman and men-at-arms, those humble wearers of the Cross, who were to be led like sheep to the slaughter under Saracen scimitars, in the rocky, dark defiles of the morrow, knelt before their priests. "Christus natus est," they chanted, "Jerusalem mirabilis, urbs beatitor" and "O Maria Deu Maire," while knights held stern vigil through the long hours under the canopy of a cold sky.

Coming down the years, there are more recent episodes that bear recollections of the joy-bringing spell of Christmas. During the last of the blitz-torn years a small group of service men, billeted in a house out from London in Kent, gathered with the family-owners (living in one wing and the vaulted old kitchen). Fuel was scarce, food in iron rations. But there was a kitchen fire and fruit cakes in American tins and a reasonable substitute for "hot toddy."

And while the whistle of the wind vied with the scream of the sporadic buzz-bomb, with windows hung in funereal black, there were still warmth and cheer, jollity and good company. The beat-up piano had lost a few strings and most of its ivories, but under loving hands it responded to the voices as they sang "God Rest You Merry, Gentlemen" and "Deck the Hall with Holly" and, with ludicrous pantomine and solos, acted out "Good King Wenceslas" and "We Three Kings of Orient Be"—and finished with "God Save the King" and "The Star-Spangled Banner."

A touching Christmas memory is indelibly registered by a photograph from Korea with annotations on the back. It was taken during one of the first of the dreadful years on the field. It shows, not far behind the front lines, several hundred lads sitting (like the shepherds of our childhood carols) on the ground. There are a few bandsmen manfully blowing their instruments in the chilly air, and on a rude stand a young serviceman is singing, with upturned face and heartful devotion, Pietro Yon's Jesu Bambino. This is not unique; even though cannon, shot and shell speak, there has always seemed to exist a little lull in battle at Christmas, though it may be only a state of mind, a lessening of the feeling of hostility, a longing for the prophesied millenium of peace.

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The whirl of time and travel does not check or hamper the gifts that Christmas offers. One Eve, on a fog-bound Newfoundland airfield, passengers paced impatiently or waited in dour silence for a flyer's ceiling. Suddenly there was music; and faces lifted and lighted to greet the cheery sound. A venerable man with a reedy portable organ, a girl with crippled hands, strangely expert on the strings of her small harp, drew the scattered group into one friendly circle. And they sang "It Came Upon the Midnight Clear," "Hark, the Herald Angels Sing," "Little Candle Burning Bright" and the quaint carols of old France and England. Truly these were gifts beyond price in the dark damp of an uncertain voyage.

CHRISTMAS, with its legends and pageant and song, is for all times and all peoples. It can never be solely a personalized experience, as the *motif* is a heavenly gift announced to a saddened world by resplendent angelic hosts. And the vitality of the festival lies in the spirit of warmth and joy shared.

In small villages and thunderous cities there seems to be a pause in fret and hurry as men and women and the children follow the Christmas bells to celebration. In London and in The Isles of Britain, old rites are annually revived. The Waits go from holly-hung window to window, singing "I Saw Three Ships Come Sailing," "Masters of This Hall" and various Nowells set to tuneful airs. In Paris the streets will be a-glitter and the long windows of high cathedrals will glow like caskets of multicolored jewels. In Rome the faithful will fill St. Peter's with murmuring response while the Vatican Choir soars in canticle and anthem. Perhaps lights will shine from Vienna's sombre St. Stephen's; and in far Tokyo, young children of post-war years will have reflected stars in their eyes from the brilliant festooned trees and the music of Christmas.

In ice-bound Vermont, near midnight of Christmas Eve, lantern-lit processionals will file down the snow-covered hills towards a small illuminated chapel, thus transplanting from Austria's Tyrol an ancient custom which prevailed on the famous night of the inspirational writing of Stille Nacht, Heilige Nacht—the best loved of the Christmas hymns.

In New York, a city of wonderful choirs, the streets will resound with chime and carol. The huge shops, bedecked with festoons of tinsel and balsam and bells, will be flooded with song. In the midst of magnificence for sight and sound, we can listen to the strains of Luther's Hymn, "Away in a manger, no crib for his bed" and Praetorius' "Lo, here a rose e'er Blooming" and the lovely ballads cherished by many nationalities through hundreds of years. The pointed steeples of our Christian fanes will re-echo with the vibrant strains of supernally beautiful music. The myriad-star-lit tree will rise above the court-gardens in Radio City, while the carillon of St. Thomas' sounds the Adeste Fidelis. For a little while, for busy folks, tired and weary folk, and gay youngsters, the hours will be bright with winter bloom and an inexplicable shining.

"Before the paling of the Stars,
Before the Winter Morn,
Before the earliest cockcrow
Jesus Christ was born:
Born in a stable, cradled in a manger
In the world His hands had made—
Born a Stranger."

—Christina G. Rossetti

Miami Opera Guild Schedule

MIAMI, FLA.—The Opera Guild of Greater Miami, celebrating its 13th year under the direction of Dr. Arturo di Filippi, founder, will open its season on Jan. 16 with the first of four performances of Madame Butterfly. Licia Albanese, Metropolitan Opera soprano, will appear in the title role, and, in the other parts, Mac Morgan, Jon Crain, Luigi Vellucci, Edward Doe of the New York City Opera, and Thelma Altman, Metropolitan mezzo-soprano. For the Guild's second production, Trovatore, in three performances beginning Feb. 27, four outstanding Metropolitan Opera artists sing the leads—Jussi Bjoerling, Astrid Varnay, Robert Weede and Claramae Turner. The chorus and orchestra, composed of 150 members, local talent, will be under Emerson Buckley, musical director of the Mutual Broadcasting System, conductor of both operas. Anthony Stivanello, for many years stage director for the Cincinnati Opera, will be in charge of staging. Young Miami singers will be presented in minor roles.

NATS Plans St. Louis Convention

The National Association of Teachers of Singing will hold its ninth annual convention in St. Louis, Dec. 27-30 at the Sheraton Hotel. Features are four symposia—in charge of Ira J. Hirsh, Dolf Swing, Eugene Carrington, and George Oscar Bowen—a voice clinic with the performance of several young singers vocally analyzed, a Town Meeting for free discussions, and the annual banquet, with Leigh Gardine, speaker.

Van Wey Makes New Folksong Album

Adelaide Van Wey, contralto, has just completed a new LP platter for Folkways, recording her second Album of Creole Songs. The accompaniments on the zither were played by Robert Noble Hill, formerly of the music faculty of Sarah Lawrence College. Miss Van Wey, a native of North Carolina, has been made an Honorary Citizen of New Orleans, La., for her meritorious service in bringing into performance folksongs and ballads of Old Louisiana.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. Collegiate Choral, CH, E; Seymour Lipkin, pianist, TH, E; Sylvia Marlowe, harpsichord quartet, CRH, E; Winifred Cecil and Gibner King, "Joy in Singing," CFCH, 5:30 p.m.

Dec. 16. The Little Orchestra, CH, E; Joseph Fuchs, violinist, TH, E.

Dec. 17. New York Philharmonic - Symphony, CH, E; Welch Chorale, TH, E.

Dec. 18. New York Philharmonic - Symphony, CH, A; National Association of American Composers and Conductors, award concert, TH, 5:30 p.m.; Mount Holyoke Glee Club, TH, E; La Rosa Choral Concert Ensemble, CRH, E.

Dec. 19. New York Philharmonic - Symphony children's concert, CH, M; Oratorio Society of New York, CH, E; Guiomar Novaes, pianist, TH, A; Trapp Family Singers, TH, 5:30 p.m.; Mme. Achmatova, opera excerpts, CFCH, E; Mildred Hohner, voice recital, Carl Fischer Sky Room, E; Concert Artists Guild, Steinway Hall, A.

Dec. 20. New York Philharmonic - Symphony children's concert, CH, M; Oratorio A; Constantine Callinicos, pianist, TH, E; New York Flute Club, CFCH, 5:30 p.m.

Dec. 21. The Carolers, TH, E.

Dec. 24. New York Philharmonic - Symphony, CH, E; Collegium Musicum, CFCH, midnight.

Dec. 25. New York Philharmonic - Symphony, CH, A.

Dec. 26. Mizrachi Organization of America, benefit, CH, E; Young People's Concert, New York Philharmonic - Symphony, TH, A.

Dec. 27. New York Philharmonic - Symphonw, CH, A; Debussy concert, the Reasers, pianists, CRH, 5:30 p.m.

Dec. 28. Monte Hill Davis, pianist, TH, E.

Dec. 29. Philadelphia Orchestra, CH, E; Winifred Young, pianist, CRH, E.

Dec. 31. New York Philharmonic - Symphony, CH, E.

School Heads Meet in Chicago

OFFICERS' CONFAB . . . At the 29th annual meeting of the National Association of Schools of Music, held in Chicago, Nov. 27-29: l. to r., front row, E. William Doty, College of Fine Arts, University of Texas, vice-president, and Burnet C. Tuthill, Memphis College of Music, secretary; standing, Earl V. Moore, University of Michigan, chairman, Commission on Curricula; Frank B. Jordan, Drake University, treasurer; Price Doyle, Murray, Ky., State College, immediate past president; and Harrison Keller, New England Conservatory, president.

By René Devries and Dosha Dowdy

CHICAGO. — The satisfaction Chicago Symphony audiences have in Fritz Reiner is unquestioned as they pack the hall for his concerts, exhilarated in anticipation of these programs. He is a consistent artist, who does not resort to exaggerations, nor does he neglect the minutest detail to achieve the performance his wonderful ear and interpretative taste dictate.

Concerts of the past fortnight featured soloists Nan Merriman, in Brahms' Alto Rhapsody, and Falla's suite from the ballet El Amor Brujo, and John Weicher, the orchestra's expert concertmaster, in Piston's Concerto for Violin and Orchestra, given its first performance at these concerts. Weicher played skillfully, a rich-toned deft and highly polished reading. The first two movements were more admired for their construction than enjoyed musically. The third and final one was spontaneous, of folk nature in part, attractive rhythmically, and purposeful. Weicher, given an advantageous orchestral accompaniment, was warmly applauded and was recalled several times.

Miss Merriman, the Northwestern University Men's Chorus, Mr. Reiner and the orchestra collaborated wonderfully in giving an absorbing performance of the Brahms The contralto's performance in the Falla Suite was so successful that she was re-engaged for the orchestra's Saturday evening concert performance on Dec. 5 of the same work, and for those given in Ann Arbor, Detroit and Toledo, Dec. 13, 14 and 15. Her beautiful voice, artistry and charm roused her audience to demonstrations.

The Falla and the closing Triana from Albeniz's Iberia were highly stimulating, as was Ravel's choreographic poem, La Valse, which ended the concert of the following week, in a blaze of excitement. Reiner has an uncanny gift for hearing and getting orchestral effects which make old works fresh with new interest. The Mozart Symphony in E flat (K. 543), particularly lovely under his sensitive baton, the Beethoven Second, the Schumann Overture to Genoveva and Debussy's Petite Suite orchestrated by Henri Büsser, beautifully played, rounded out the concert programs.

NASM in Meeting

The 29th annual meeting of the National Association of Schools of Music (Harrison Keller, president) was held at the Palmer House, Nov. 27-29. The entire membership attended a concert of the Chicago Symphony under Fritz Reiner as guests of the Orchestral Association.

In addition to business sessions, the meeting included a symposium on Literature and Materials, headed by Dr. William Schuman, president, Juilliard School of Music; a forum on Opera Production under joint leadership of Boris Goldovsky, H. W. Heinsheimer and Andrew Foldi; a lively panel discussion on Community Orchestras and their challenge to educational groups, led by Mrs. Helen M. Thompson, executive secretary, American Symphony Orchestra League, assisted by Raymond Gerkowski, conductor, Flint Symphony, and Walter Heermann, director of the Madison Civic Symphony. The convention voted to hold its next meeting in Los Angeles during the 1954 Christmas season.

Quartetto Italiano in Chicago Debut

The Quartetto Italiano, in a first Chicago performance, showed an understanding of Haydn not usual among Italian musicians. It is much to the credit of the four, Messrs. Borciani, Farulli and Rossi, and the fine second violinist Miss Pegreffi, that the quartet in E flat, op. 64, No. 4, became a most satisfactory experience, with an abundance of technique, sprightliness and humor. One noted that the ensemble stresses the softer portions of many works, and often drops almost to inaudibility. It is possible that the hall acoustics are not propitious to experiments in this direction. Turina's Oracion del Torero was attractive, as were Hugo Wolf's Italian Serenade and Debussy's Quartet. Warm response by the audience recalled the group many times.

R. R.

Chicago Business Men's Orchestra Concert

The opening of this season's series of concerts in Orchestra Hall, Nov. 29, was an eventful occasion on several counts. It marked the return of Percy Grainger as piano soloist for the third season; a first Chicago performance of a charming work, On the Seashore, by Scandinavian composer, Herman Sandby; and the presentation of the Chicago Business Men's Orchestra-Musical Courier

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Citation to Percy B. Eckhart, beloved Chicago citizen, chosen unanimously by the panel of distinguished judges, to receive this honor. Mr. Grainger, a striking and magnetic figure, played Fauré's lovely Ballade and Franck's Symphonie Variations, with his usual virility and the brilliance the bravura passages demanded, and made the lyrical ones sing beautifully. The enthusiastic audience was delighted with encores by Grieg and Strauss. There were sympathetic and efficient accompaniments, including some of the orchestra's best playing of the evening. The men, under their fine leader, George Dasch, played well works of Bach-Albert, Tchaikovsky, Smetana and Sandby.

University Composers Exchange

Three distinctive concerts were given during the second annual Festival of the University Composers Exchange, Nov. 21-22. The first, a Chamber Music Concert, was held at Chicago Musical College with the following composers represented: Leo Sowerby, Walter Piston, Rudolph Ganz, William Schuman, Sam Raphling, Grant Fletcher, George Perle, Robert Kelly, Heinrich Schalitt, Leland Smith, William Pels and Hans Tischler.

The Chamber and Choral Concert presented by Northwestern University in Lutkin Hall programmed compositions of Claude Almand, Harry Josephson, Richard Weinhorst, Arthur Becker, Eugene Hill, Robert Delaney, Blythe Owen, Joseph Wood and James Cohn.

MME. SONIA SHARNOVA, prominent voice teacher and former contralto of the Chicago Opera Company, has been recently engaged as a member of the voice faculty of the Chicago Conservatory, where she specializes in Italian, German and French operatic repertoire as well as teaching classic, romantic and contemporary song literature. As a member of the National Association of Teachers of Singing, Mme. Sharnova has been on its faculty of summer workshops and has held clinics for both NATS and MTNA conferences. She was the first president of the Chicago chapter of NATS, and is now chairman of its study groups.

The final concert by De Paul University Symphony Orchestra, conducted by Paul Stassevitch, listed works of Anthony Donato, Felix Labunski, Bernard Brindel, Leon Stein, Donald White, Alexander Tcherepnin and Karel Jirak.

Family Trio in Sonata Recital

An unusual musical event occurred when Esther Payne, prominent pianist, and her sons, T/Sgt. Edgar and Albert Muenzer, violinists, were presented by the Bertha Ott Concert Mgt. in a sonata recital at Fullerton Hall, Dec. 1. Mme. Payne was joined by her son Edgar in an understanding and musically sensitive performance of the Brahms D minor Sonata, op. 108. The Strauss Sonata, op. 18, gave opportunity for Albert Muenzer to display his equally fine talent for his instrument. His temperament, beautiful tone and musicality, together with his mother's expert playing and flair for style, saved the performance of this rather inferior work from being dull. The Bach Concerto in C minor for two violins and piano showed the gifted musicians to be expert ensemble players. The closing Moszkowski Suite, op. 71, for the same ensemble, was played brilliantly and brought warm acclaim to this family of gifted artists.

Elman's Concert

Mischa Elman, with Joseph Seiger at the piano, played another of his Orchestra Hall recitals Nov. 29, and to one who has heard this extraordinary artist many times, since his debut in this hall years ago, Elman is still at the senith of his career. With commanding presence, and in his finest form, he gave a distinguished reading of the Nardini Sonata in D Major, followed by a performance of the Franck Sonata more eloquent and fervent than one has heard before, even from Elman himself, and marked by that golden tone which belongs only to him. Following the immaculate reading of the Bach Chaconne for violin alone, the Glaszounoff Concerto and pieces by Kriesler and Vieuxtemps closed the printed program, after which the audience clamored for extras.

Ralph Nielsen's Activities

Ralph Nielsen, outstanding Chicago tenor, will be heard in 15 oratorio performances during December in works of Bach, Handel, Pachelbel, Saint-Saens, and others. On Dec. 20 he will be heard as soloist in Messiah over the CBS radio network. Last summer he was soloist for the third season at the Grant Park Concerts, singing the role of Alfredo in Verdi's Traviata. As oratorio soloist, Nielsen has sung more than 150 performances, including nine Orchestra Hall appearances accompanied by the Chicago Symphony, and with the Apollo Club, Swedish Choral Club, Christian Choral Club, and other groups. His concerts this season will take him to twenty states and to Canada.

Blythe Owen Wins Award

Blythe Owen won the 1953 Mrs. H. H. A. Beach Award with a Trio for Woodwinds, the third consecutive time she has received this prize sponsored by Mu Phi Epsilon. Two of her choral works were performed by the A Capella Choir of the Northwestern University School of Music under the direction of Joseph Mussulman, at Lutkin Hall, Evanston, Nov. 21 on the University Composers Exchange Festival. She has charge of the young composers' programs of the Chicago chapter of the ISCM, the first given Nov. 23 at De Paul University School of Music. Miss Owen received her Ph. D. degree in Composition from the Eastman School of Music last June.

RECEIVES AWARD . . . Dr. Preston Bradley, l., presents the Citation awarded annually by the Chicago Business Men's Orchestra and the Musical Courier to Percy B. Eckhart, beloved and prominent Chicago citizen, for his generous contribution to that city's music. Mr. Eckhart has been closely identified with music at Ravinia as former chairman and present member of the board.

A Correction

The name of Robert McDowell, pianist, was misspelled "MacDowell" in the Musical Courier of Nov. 15. Mr. McDowell is appearing on the Civic Concert series in Tulsa, Okla., Mobile, Ala., and elsewhere, not on Community courses.

Edward Collins Scholarship Awarded

The new Edward Collins Scholarship of $500.00, sponsored by the family of the late faculty member, was awarded to two young pianists—Joan Curtis, a student of Erwin Fischer, and Burton Scalin, student of Rudolph Reuter—at the American Conservatory of Music.

Chicago Symphony Televised

Over WABD on Nov. 15, a telecast in the series of the Chicago Symphony Orchestra, with William Steinberg, musical director of the Pittsburgh Symphony, as guest conductor, presented Beethoven's Fifth Symphony, Debussy's L'Apres-midi d'un Faune and Wagner's Meistersinger Prelude. The orchestra sounded excellent, Mr. Steinberg's readings were impressive in musical depth and tonal beauty. The one flaw was the superficial and often faulty information of the commentator.

On Nov. 8 Fritz Reiner, newly appointed permanent conductor of the Chicago Symphony, conducted the orchestra for the first time on television, in Mozart's Symphony in C major and Tchaikovsky's fantasia, Francesca da Rimini. His readings were stylistically superb, musically splendid and came over the air with beautifully balanced sound.

Vonn Concludes Tour

Frederic Vonn, pianist and musical satirist, has returned to New York from an extensive tour in his show Vonn Variety Unlimited.

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Stravinsky and Chavez Conduct Works in L. A.

By C. Sharpless Hickman

LOS ANGELES.—Two contemporary composers whose hallmarks are their use of orchestral color and rhythm have recently conducted their own works here and been honored by chamber concerts of their more intimate music.

Igor Stravinsky led the Los Angeles Philharmonic Orchestra in his Pulcinella suite, the Ode dedicated to the late Natalie Koussevitzky, and the Symphony of Psalms; and Evenings on the Roof surveyed his use of the jazz idiom during the past 35 years at a concert authoritatively conducted by his associate, Robert Craft.

Carlos Chavez returned to the podium of the Los Angeles Chamber Symphony for a U.C.L.A. concert which included the world premiere of his Symphony for Strings; his Toccata for Percussion Instruments; the Soli for Oboe, Clarinet, Trumpet and Bassoon; and the Sarabanda from his ballet, Daughter of Colchis. A few days eralier the American Art Quartet gave the U.S. premiere of his Third Quartet at U.C.L.A., and Margery MacKay, soprano, sang his eloquent song cycle Three Poems (1938) on her recital of 20th century vocal music.

Stravinsky's concert with the Philharmonic found the orchestra in superb fettle. The Pulcinella ballet sparkled with insouciance, never cloying despite its length and complex ornamentation. The singing of Katherine Hilgenberg, Richard Robinson and Marvin Hayes—three of Los Angeles, outstanding young vocal talents—was indirectly a tribute to Stravinsky's discernment and interest in local musical events, which he attends with considerable frequency when in residence, and at which he had heard all of these singers and found their musicianship satisfying. Discrimination also marks his manner of conducting, and the succinctness and sincerity which sparks such a pithy yet moving work as the Ode. The Symphony of Psalms, in which the 100-voice U.C.L.A. a cappella choir did not vocally match the exquisite orchestral timbres and finesse of this ascetic work, brought the concert to a close crowned with a stirring ovation.

The program at which Evenings on the Roof honored Stravinsky by jazz excerpts from his music—played by the Elliott Brothers' Band and assisting artists—included the revised version of his Ragtime for 11 Instruments (with piano added) (1918/1953); the Tango, Waltz and Ragtime from L'Histoire du Soldat (1918); Ingolf Dahl's playing of the Piano Rag Music (1919); a newly-orchestrated version of the Tango (1940) and the local premiere of the Ebony Concerto (1945). This fascinating array of rhythmic virtuosity unfortunately conflicted with the opening of the San Francisco Opera Company's Los Angeles season—typical of the lack of coordination between musical organizations here.

Chavez on Podium

Chavez's concert with the Los Angeles Chamber Symphony stressed non-programmatic and non-native aspects of his music. Both the new Symphony for Strings and the Third Quartet were marked by a surprising terseness and a veering away from any rhythmic complexities which might be casually tabbed "aboriginal" or Indian-inspired.

The Symphony shows Chavez' liking for ostinato patterns and reiteration, but there is no primitive feeling to its quickly and completely worked-out material. The writing in the first movement is a trifle thick-textured at first, but rapidly becomes less opaque. The Lento abounds in strange harmonics for the double basses and, later, woodwind and organ-like tones produced by harmonics in the violins. The final Allegro is brisk and even bumptious, and takes a blisteringly doubled tempo at the end. The score is essentially melodic and listenable, without being banal.

The hit of the evening was the Toccata for Percussion Instruments, in which only skin instruments are used in the first movement, metallic instruments in the second, and both—with the addition of wood-blocks, scrapers, etc.—in the martial finale. It is a distinct *tour de force*, but strangely was not "junglesque" in its flavor. Chavez showed his competence as a conductor of other works than his own by leading this virtuosic group in a compelling performance of Copland's Music for the Theatre.

COMPOSER AND SOLOISTS . . . Elinor Remick Warren, L., with Marie Gibson, soprano, and Lee Sweetland, baritone. The singers offered a program of Miss Warren's songs on Nov. 6 for a musicale of the MacDowell Club of Allied Arts at the Ebell Club. Proceeds went to the MacDowell Colony in Peterboro, N. H.

The Third Quartet, beautifully played by the American Art Quartet, is exceptionally compact, particularly in its first two movements—but there is no feeling that the material has been truncated or underdeveloped. It is not a great work, nor deep, but it is a fine one and filled with craftsmanship. The Lento movement is eloquently tender, and reminds one of portions of the Violin Concerto.

Chavez' songs were the hit of the ambitious and well-prepared recital of 20th century vocal music which Margery McKay, mezzo-soprano, sang recently. These captured the contemporary poesy of Mexico, its vaulting ambition and vigor and warmth, and they were expressively sung by the young artist, who also dealt adroitly with songs by Mahler, Ravel, Milhaud, Sessions, Theodore Chanler and Halsey Stevens, and her husband-accompanist, Harper MacKay. Another powerful piece was the Fishwife's aria from Sessions' opera, The Trial of Lucullus—magnificently sung by the artist, whose sole defect was a rather ostentations staginess in presenting some works.

Krenek Cycle Premiered

A further contemporary vocal offering, which deserved a singer of Miss MacKay's vocal and dramatic assurance, was the premiere of Ernst Krenek's song cycle, The Ballad of the Railroads, at an I.S.C.M. concert at U.S.C. Composed in 1944 while on a visit to Hollywood (where he now lives), this outpouring of the agonies of parting, wandering and waiting had the composer as the gifted keyboard partner. But surely the I.S.C.M. could have found a better-equipped singer than Elizabeth Wheatley to attempt this difficult music? Schoenberg's Fourth Quartet, played by the Coriolan Quartet, and Bartok's Sonata for Two Pianos and Percussion, led by Ingolf Dahl with Lillian Steuber and John Crown as pianists, rounded out the program.

Bach Festival Series

The five-program 20th annual Bach Festival sponsored by the First Congregational Church of Los Angeles was climaxed by an admirable performance of the B Minor Mass under Melvin Gallagher's direction. As always, an inspiring feature was the annual concert of Bach music made by hundreds of junior

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and senior high school singers and instrumentalists under the joint direction and training of William Hartshorn, Geraldine Smith Healy and Truman Hutton.

Richard Ellsasser's organ recital electrified a large audience, though this reviewer confesses that he feels the same reaction to Mr. Elisasser's somewhat romanticized playing that he does to Stokowski's treatment of Bach despite its merits. Another approach was the exquisite treatment by Alice and Eleonore Schoenfeld, violin-cello duo, who teamed with Anne Shaw Price, soprano, and Robert Prichard, organist, for an evening of sonatas, concerti and cantatas. The Misses Schoenfeld have discipline, discretion and a notable balance between introspection and ebullience—facets capstoned the day after their Bach Festival performance by their stunning playing of Kodaly's remarkable Duo for violin and cello in the Los Angeles County Museum's chamber music series.

It would be hard to envisage a better quartet than that heard in the B Minor Mass—Miss Price and Katherine Hilgenberg, contralto; Richard Robinson, tenor, and Merwyn Dant, bass-baritone. The singing of the choir, though improved over previous years, still had problems of intonation and attack, and seemed unable to penetrate the heart of Bach's devout expression save at the more climactic moments.

European Groups Appear

Pro Musica Antiqua's local engagement was unfortunately at U.S.C.'s large, harshly-lit Bovard Auditorium under the joint auspices of the University and the Music Guild. They were heard to much better advantage the next afternoon and evening under the management of the Coleman Chamber Music Association in the rococo Spanish confines of the small Pasadena Community Playhouse and at Bridges Hall of Music on the Pomona College campus. In these intimate halls the informal delicacy of their lovely music-making was a blissful interlude in the normal run of concert engagements. . . . The Salzburg Marionette Theatre's local performances have been several times supplemented by additional programs, as word has gone around of the artistic delights they offer, and audiences have expanded with hundreds of returning patrons and thousands of children who have enjoyed their performances of The Wizard of Oz and other youthful classics. What they do with Mozart's The Magic Flute for once rises to the dictates of the discriminating imagination, blending its music, its fantasy and its humor in a wonderful way. . . .

The Vienna Academy Chorus, under Dr. Ferdinand Grossman, heard in a series of Community Concerts open only to the membership in the respective communities, was presented in a commercially-slanted program which hardly represented the most musicianly desires of the director. The voices are not perhaps remarkable, nor is their manner of attack as sharp and disciplined as that to which many American choruses aspire—yet one cannot deny their innate musicianship, the sunlit quality in such works as the Brahms Liebeslieder Waltzes, or a delicately stated feeling sometimes milled down by the high polish of our major groups.

Novelties Heard in San Francisco

SAN FRANCISCO.—The San Francisco Symphony, under Leopold Stokowski, presented several novelties in its opening concerts of the season. Walter Piston's Toccata, written for the French Orchestre National in its tour of this country, had a good reception. Chou Wen-Chung's symphonic piece based on three native melodies was another rarity, employing old-time Chinese scales. Arthur Wittemore and Jack Lowe were soloists in Morton Gould's Dance Variations for two pianos and orchestra. The work is written with many opportunities for virtuosity by the performers.

The Little Symphony of San Francisco, conducted by Gregory Millar, gave the first of five programs. A novelty was Lawrence Clarke's Symphony for Strings, which showed a pleasing melodic sense and was well constructed. Also on the program were Samuel Barber's Capricorn Concerto, for flute, oboe and trumpet solo with string accompaniment, J. S. Bach's orchestral Suite in C major, and Bartok's Roumanian Folk Dances.

The Helsinki University Chorus appeared in a concert at the Opera House under the auspices of the California Civic Music and Arts Foundation, of which Paul Posz is the manager, and pleased listeners by its virile proclamations in folk music. . . . The premiere of Milhaud's new Quintet for Strings, written for the Griller String Quartet of the University of California, was given in Wheeler Auditorium to a crowded house. The work includes a fairly lengthy and poignant slow movement, with two shorter ones, all in an idiom characteristic of the composer. It is to a large degree tonal. Ferenc Molnar was guest violist for the premiere. Other works heard were Haydn's quartet in E flat, op. 20, No. 1, and Brahms' G major string quintet. . . . The Quartetto Italiano appeared at Veterans Memorial Auditorium, in a concert of superb quality including Schubert's A minor Quartet, that of Debussy, and shorter scores by Turina and Hugo Wolf.

G. B.

RUTH and MARIO CHAMLEE, who conducted the Mario Chamlee Festival Tour to Europe this summer, leaving New York on July 2 and returning September 3 after attending the festivals at Salzburg, Bayreuth, Lucerne, Edinburgh and Holland, and opera in Rome and Verona. So successful was the tour that John Zorek of Hostage Travel Service, arranger of the itinerary, has already received inquiries for 1954. Mr. and Mrs. Chamlee not only maintain their private voice studio in Los Angeles, but are on the faculty of the University of Southern California.

Florence Russell Singers Heard

Singers from the studio of Florence Russell of Los Angeles include Patricia Baker, soprano, and Joseph Baker, bass-baritone, soloists in The Messiah at Santa Maria on Dec. 6. Also selected in the Bureau of Music Auditions was Frank Cornwell, baritone, who sang on the same date at the Burbank Methodist Church. Lois Jaffe was the Waltraute in the Euterpe Opera Reading Club's Die Walkuere. Among actors who study voice production for speech and singing with Mrs. Russell are Claudia Barrett, Alan Wells, and Kathleen Hughes, currently in the Glass Web opposite Edward Robinson. Dana Andrews worked for five years in voice production with this teacher. Arlyn Stuart, another pupil, sang Lulume in Kismet in Philadelphia. Marilyn Badham, now in Honolulu, Eddie Mack singing before local clubs, and Dorothy Dandridge, lately in New York, Chicago, Cleveland and Los Angeles night clubs and on the Colgate-Donald O'Connor television hour, are all from the Russell Studios.

Pacific Coast Jottings

The Opera Guild of Southern California presented the first informal showing of a collection of material for an Opera Museum on Nov. 24 in the homes of the Earl and the Otis families of Los Angeles. . . . Carl Orff's Carmina Burana

(*Continued on following page*)

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(Continued from preceding page)

will be given its American premiere by the San Francisco Schola Cantorum at the War Memorial Opera House on Jan. 10, with Giovanni Camajani conducting; the work is part of Orff's trilogy, Tronfi, produced at La Scala this year. . . .

Richard Ellsasser, concert organist, was soloist with the Pasadena Civic Orchestra on Dec. 13, under Dr. Richard Lert, three days after he appeared for the third time in two months in the San Francisco area, playing at the First Presbyterian Church of Oakland. . . . The ninth annual coast to coast Christmas broadcast by the combined youth choruses of the Los Angeles Bureau of Music went over the NBC network on Dec. 19, with Malcolm Groher, supervisor of youth choruses, as conductor, and Mayor Norris Poulson and J. Arthur Lewis, city music coordinator, as speakers. . . . The Pasadena Grand Opera offered A Night of Opera on Dec. 10 at the Shakespeare Club Auditorium, Pasadena, featuring excerpts from Cavalleria Rusticana, Faust, Martha, and arias and duets from Carmen, Faust, Traviata, Toscan, Boheme, Tales of Hoffmann and light operas. . . .

Margaret Smith, 9-year-old pianist, was presented on Nov. 6 in recital by her teacher, Pauline Mattox, Long Beach, Calif. Linda Maxey was assisting artist in several groups of clarinet solos, and at the close of the program colored movies and slides were shown of pupils at past recitals and musicals.

The Ellabelle Sutro Foundation presented faculty artists, with Mr. and Mrs. Edwin Schallert as guests of honor, at a Candlelight Concert on Dec. 6, the last event to be held in their original quarters, which are to be expanded; the event was a benefit for the Ellabelle Sutro Foundation, a memorial fund to provide scholarships. . . . June Rose Marlow, fourteen-year-old dramatic coloratura soprano, pupil of Ralph Thomas, will be heard in recital on Jan. 27 in Philharmonic Auditorium under the auspices of her teacher. . . .

The Music Teachers Association of California will hold its semi-annual business meeting in San Francisco on Jan. 3 and 4.

Concerts at Kaufmann Auditorium

During the week of Nov. 23 the Young Men's & Young Women's Hebrew Association presented at the Theresa L. Kaufmann Auditorium concerts by the New York Trio; Hertz Glaz, mezzo-soprano, assisted by the Guilet String Quartet and Herman Chessid at the harpsichord; the Budapest String Quartet in the first of a series of five programs; Maro and Anahid Ajemian, assisted by a percussionist, in a chamber music program for children; and the Loewenguth String Quartet in the last program of a Beethoven cycle.

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MUSICAL JOTTINGS

What purports to be a new "solution" of the mystery of **Beethoven's** Immortal Beloved appears in a new book by **Dr. Siegmund Kaznelson,** of Jerusalem, published by Standard-Buchs Verlags A. G., Zurich, under the title of Beethovens Ferne and Unsterbliche Geliebte; it holds that the Immortal Beloved was **Josephine Deym-Stachelberg** and that a daughter, **Minna von Stachelberg,** was born to them; and that the Distant Beloved was **Rahel Levin-Varnhagen.** . . .

Vienna has founded a new Pro Arte Orchestra under the direction of **Meinhard J. Winkler,** said to be "a disciple of **Clemens Krauss,**" and will give first place to neglected 20th century works. . . .

The 60th anniversary was celebrated recently of the series of publications, Denkmaeler der Tonkunst in Oesterreich, and an 89th jubilee volume is to be added containing sonatas and concerti grossi by **Georg Muffat,** who died 250 years ago. . . . **Karl Maria Brandstetter,** 30-year-old composer born at Etzen, Lower Austria, was awarded the second prize of 50,000 lire for his religious choral work, Marianisches Tryptichon, based on a text by **Romana Guardini,** at the fourth International Music Competition in Vercelli, Italy, the jury of which was headed by **Arthur Honegger.** . . . The death is reported from Austria of **Robert Konta,** 73, music expert of that country, who had been living in Switzerland since 1938. . . .

A luncheon was given at the N. Y. Athletic Club by **Steinway & Sons** for 14 piano craftsmen who have served that firm for a total of 738 years, this being an annual function of their "50 Year Club." . . . **Gladys Swarthout** sang for 23,000 in the Chicago Stadium on Nov. 28 at a fete marking Jerusalem's 3,000th birthday, and then was rushed by police escort to catch a train for Baltimore, where she was heard at the Lyric Theatre the following evening. . . .

Broadcast Music, Inc., gave a concert and reception in honor of **Roger Sessions,** composer, in the ballroom of the Hotel Sherry-Netherland, N. Y. . . . In addition to attending the Philharmonic concert on Nov. 29, **King Paul** and **Queen Fredericka** of Greece were guests at the "Met's" performance of Il Trovatore for the benefit of the Free Milk Fund for Babies, **Mrs. William Randolph Hearst,** founder and president. . . . The Cornell University Glee Club gave a concert in the Nurses Residence of N. Y. Hospital. . . . **Guy Lombardo** has signed a contract with the Long Island State Park Commission to produce a musical spectacle at the Jones Beach Marine Amphitheatre next summer, with an Arabian Nights background. . . .

Pierre Monteux is toying with the idea of making guest appearances next fall with the San Francisco Opera, and reports state that he would like to conduct **Honegger's** Jeanne d'Arc au Bucher, **Rimsky-Korsakoff's** Coq d'or, and **Charpentier's** Louise. . . . The Philadelphia Orchestra's recent audience ballot as to whether the patrons preferred to hear this group with or without the shell on the Academy of Music stage resulted in 1,126 votes for, 352 against the practice, and 80 undecided. . . . Most novel N. Y. Town Hall recital of the season thus far was that given by **Oliver J. Dragon,** the beloved marionette monster from the TV show, Kukla, Fran and Ollie, with the aid of other members of the "Kuklapolitan Players." . . .

The AFM, **James C. Petrillo,** president, has announced that in a recent N. Y. meeting of its top officers it "determined strategy for re-negotiating contracts with the record industry, radio-TV networks, and major picture producers." . . . **William H. Albers,** a music-loving grocer of Cincinnati, sponsored a free concert (with tickets available at his several stores) by the Symphony Orchestra of that city, under **Dr. Thor Johnson.** . .

Aldo Ciccolini, Italian pianist, is reported composing incidental music for the play Lorenzaccio by **Musset,** which will be produced in a festival at the Chateaux of the Loire in France. . . . **Efrem Zimbalist** emerged from retirement at the invitation of **Eugene Ormandy** to play the **Brahms** Violin Concerto with the Philadelphia Orchestra late in November. . . . **Margaret Truman** appeared as a contestant in the TV program, Name That Tune, over NBC on Nov. 30. . . .

Nadia Boulanger will mark her 50th year as a teacher next summer when she will again direct the Fontainebleau School of Music, July 1 to Sept. 1, with **Robert Casadesus** and **Pierre Bernac** among the master teachers. . . . A new opera, Menna, by the Welsh composer **Arwel Hughes,** was recently premiered by the Welsh National Opera Company in that country. . . .

Joel Kimball has resigned as executive director of the Rochester, N. Y., Civic Music Association and as manager of the Rochester Philharmonic Orchestra. . . . The members of St. Paul's Cathedral Choir of London attended La Boheme at the "Met" as guests of **Mrs. John Wells Heard,** of San Antonio, Tex. . . . **Byron Janis,** American pianist, announced his engagement to marry **June Dickson Wright,** of London, daughter of the senior surgeon of St. Mary's Hospital. . . .

Some 14,000 persons attended the last Bayreuth Festival, 42 per cent from other countries. . . . Events already planned for Germany in 1954 include a "Festive Munich Summer," July through September, including a premiere of **Werner Egk's** Columbus conducted by the composer, and an opera series from Aug. 12 to Sept. 19. . . . The annual Mozart Festival at Ludwigsburg, Germany, July 3-11 next, lists serenade concerts, chamber and symphonic events, sacred programs in the Palace Church, and an opera at the Palace Theatre, to be "derequisitioned" from the occupying forces for the occasion. . . . Both **Frederick Mann,** president of Robin Hood Dell concerts in Philadelphia and a founder of the Israel Philharmonic Orchestra, and **Samuel Rubin,** philanthropist, will be guests of honor at the annual dinner concert of the American Fund for Israeli Institutions, at the Waldorf-Astoria, Jan. 6. . . .

Arturo Toscanini was honored *in absentia* as a "good neighbor" at the annual meeting of the Riverdale Neighborhood and Library Association (the Maestro lives in that suburb of New York). . . . **Todd Duncan,** baritone, sang at the season's first concert of the Staten Island Community Concert Association in the Paramount Theatre, Stapleton. . . . The Intimate Concerts Ass'n. of Bronxville, N. Y., is sponsoring four more concerts this season at the Village Church in that community, with **Mary Gale Hafford,** violinist, as music director. . . .

A program of symphonic works by **Onnik Berberian,** Armenian-French composer, was presented at Carnegie Hall under the auspices of the Armenian Diocese. . . . Six folksong concerts are being offered this season by the Institute of Arts and Sciences of Columbia University at the McMillin Theatre there. . . . The annual concert for the **Albert Morris Bagby** Music Lovers' Foundation was given in the Waldorf on Nov. 23 with Victoria de los Angeles, Mack Harrell, Herva Nelli, Bartlett and Robertson, and Julian Olevsky presenting the program. . . . **Henri Deering** was guest of honor at a tea at Finch College, following a tour of Europe. . . .

The **Grilier Quartet** recently made a month-long tour of New Zealand and its members conducted a tutoring session at St. Peter's School in Cambridge there. . . . The Ballet Theatre is opening a drive for a fund of $200,000 with a performance at the "Met" on Dec. 27, presenting all the stars of the company; the campaign is designed to finance the ballet group's 15th anniversary season next year. . . .

Richard Rodgers and **Oscar Hammerstein II,** the subject of a recent biography by **Deems Taylor,** are planning a new musical to be based on a sequal to **John Steinbeck's** novel, Cannery Row. . . .

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NBC-TV Presents Verdi's Macbeth

Verdi's seldom-heard Macbeth was given by the NBC Television Opera Theatre as its second production of the season on Nov. 2. Warren Galjour sang the title role and Patricia Neway was Lady Macbeth. The production by NBC was first rate in many respects. The settings by William Molyneux and costumes by John Boxer were very effective. The staging and camera direction by John Bloch were imaginative and kept the drama moving with fluidity. In making the English translation, Giovanni Cardelli came as close as possible to the original Shakespeare text.

Most of the cast in this presentation were well chosen and performed admirably. Not only was Miss Neway dramatically impressive, but her voice has taken on a new, lovely tone which it previously lacked. Her sleep-walking scene was especially compelling. Lee Cass, as Banquo, displayed a fine lyric bass voice and realistic acting deportment. While Mr. Galjour sang artistically and with excellent diction, he was not very convincing in the title role. A voice of darker color and heavier texture seems necessary in this part. Peter Herman Adler's musical direction was, as usual, stirring. For this production John Butler choreographed the witches' scenes, appearing himself as one of the witches, together with Felicia Conde and Glen Tetley. His work was imaginative and greatly aided the mood of the production. Unfortunately, the full effectiveness was marred by poor lighting.

The next production of the NBC Television Opera Theatre will be Menotti's Amahl and the Night Visitors on Sunday, Dec. 20. H. W. L.

Toscanini Returns

Arturo Toscanini's reappearance at the helm of the NBC Symphony Orchestra on Nov. 22 must rank as one of the top events of the season. Greeted with an ovation, the 86-year-old maestro gave matchless interpretations of Brahms' Tragic Overture and Richard Strauss' Don Quixote. The Overture gained inner momentum in this reading by the slowness of tempo which contributed to it a serenity and deep emotional meaning and let its melodic beauty register fully. The Strauss reading brought a long ovation for the conductor, for Frank Miller, brilliant solo cellist, Carlton Cooley, who played the solo viola, and the superb orchestra, following a reading of great virtuosity, perfection of detail and deep pathos and beauty.

On Nov. 29 Toscanini led the Prelude to Act III from Wagner's Tannhaeuser (original version) and Berlioz' Harold in Italy, with the excellent Carlton Cooley as solo violist. Again there was a triumph of unequaled interpretative art. An all-Beethoven list comprising the Coriolan Overture and the Eroica Symphony was scheduled to be performed under his direction on Dec. 6. H. W. L.

RADIO NOTE BOOK

NBC: Pianists Robert, Gaby and Jean Casadesus were guests on the Telephone Hour on Dec. 7, playing the second and third movements of Bach's Concerto in D minor for three pianos. . . . On Dec. 14, Fred Allen was the narrator when Prokofieff's Peter and the Wolf was played on the Telephone Hour, Donald Voorhees conducting.

Norma Jean in Dramatic Roles

Norma Jean, American dramatic soprano, is being heard as prima donna with the Greater New York Opera Company in a series of Verdi-Bellini opera performances. Miss Jean has appeared as Leonora in La Forza del Destino; as Leonora in Il Trovatore and as Aida. Her schedule calls also for Desdemona in the Otello of Jan. 3.

CBS: Alfredo Antonini presented the first performance of Normand Lockwood's Thanksgiving Music with the CBS Radio Chamber Orchestra on 20th Century Concert Hall on Nov. 29. Two other contemporary American composers were presented on the same program on Dec. 6—Louis Mennini with his Arioso for Strings and Ulysses Kay with three short pieces, Brief Elegy, Waltz and Schottisch. On Dec. 13 the world premiere of Alec Wilder's Carl Sandburg Suite took place. This work is based on a number of American folk themes which Sandburg gathered. . . . On the Music Room, Norman Atkins, American baritone, was heard in folk ballads on Nov. 29, Rey de la Torre, guitarist, appeared on Dec. 6, and Maurice Wilk, violinist, on Dec. 13, the latter playing a movement from a Violin Sonata by Raymond Gram Swing, news commentator. . . .

WQXR: A foretaste of Christmas, taking the form of a group of Carollers rehearsing medieval English Carols from a rare collection of such music, made up Fred Grunfeld's Music Magazine program on Dec. 7. Mr. Grunfeld gathered his material during a rehearsal of the Primavera Singers of New York's Pro Musica Antiqua at a small church in lower New York. A salute to the New York Philharmonic-Symphony was heard on the anniversary date of the orchestra, now in its 112th season. Floyd G. Blair, president of the Philharmonic-Symphony Society, was guests peaker. Recordings of the orchestra under the direction of Bruno Walter and George Szell were heard.

Roger-Ducasse Work in U. S. Bow

On Nov. 30, at the New York home of Miss Robinson Smith, the Loewenguth Quartet played the American premiere of Roger-Ducasse's Second String Quartet in commemoration of the master's 80th birthday. The Quartet was written for and dedicated to the Loewenguth Quartet, which premiered it at the Bordeaux Music Festival last spring. Its performance was preceded by that of the Sonatina for String Quartet by Pierre Menu, a pupil of Roger-Ducasse who died at the age of 23 during the first World War. A select group of musicians and music lovers attended the concert.

CONTESTS AND AWARDS

Betty Jean Hagan, young Canadian violinist, won first prize in the Carl Flesch competition in London on Nov. 10. This was open to violinists of all nations who are under 30 years of age, and was established in memory of Flesch. A graduate of the Royal Conservatory of Music of Toronto, where she studied with Geza de Kresz, Miss Hagan last year won the Harriet Cohen award given annually to the "outstanding woman musician in the British Commonwealth," and the previous year was awarded the Pathé Marconi Prize in Paris. On her graduation from the Conservatory Senior School in 1951 she received the Eaton Award of $1,000 as the "outstanding student of the school for that year". . . .

The nine first commissions awarded by the Louisville Orchestra are: Alan Hovhaness, Concerto No. 7 for Orchestra; Carlos Surinach, Sinfonietta Flamenco; Robert L. Sanders, Little Symphony No. 2 in B flat; Mario Castelnuovo-Tedesco, Overture to Much Ado about Nothing; Wallingford Riegger, Variations for Piano and orchestra; Henry Cowell, Symphony No. 11; Gardner Read, Toccata Giocoso for orchestra; Ernst Toch, Notturno for orchestra; Peggy Glanville-Hicks, The Transposed Heads, one act opera based on a Thomas Mann novel. A weekly series of 46 one-hour concerts each year, devoted exclusively to performing the commissioned works, will begin on Jan. 2, 1954.

Composers of the U. S. and Latin America have been invited to submit orchestral, choral, band, chamber or organ works for the third annual Southwestern Symposium of Contemporary American Music, to be held at the University of Texas, in Austin, April 4-7. Deadline for submitting MSS. is Jan. 1. Guest conductors will include Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., and Victor Alessandro, musical director of the San Antonio Symphony. . . .

The Wisconsin Federation of Music Clubs announces a contest for a work for symphony orchestra with standard orchestration, not to exceed 20 minutes in duration. The contest closes Feb. 1, 1954, and is open to a composer who is born in or a resident of Wisconsin. Composers must provide a conductor's score. The Waukesha Symphony will perform the winning work at one of its subscription concerts in 1954-55, and a $50 award will be given to the composer. Judges will be Thor Johnson, Vincent Persichetti, and Leroy Robertson. Official entry blanks may be secured from Mrs. Ronald A. Dougan, Chairman of American Music and Composition, Wisconsin Federation of Music Clubs, Colley Road, Box 87, Beloit, Wis. . . .

A total of $500 in prizes will be offered by the National Federation of Music Clubs in its 12th annual Young Composers Contest. Awards of $150 and $100 each are offered as first and second prizes in the different classifications. The first is for a sonata or comparable work for piano, or for solo wind or string instrument with piano; the second for a work for any combination of three to nine orchestral instruments, of which the piano may be one; minimum duration of both to be eight minutes. The competition is open to any citizen of the United States, native or naturalized, aged between 18 and 26, by March 25, 1954. In the case of veterans in the armed services, the age limit may be increased by the amount of time spent in uniform. Manuscripts must be submitted anonymously, the closing date for mailing being March 25, 1954. Judges are Earl George of the University of Minnesota, Kent Kennan of the University of Texas, and Peter Mennin of the Juilliard School of Music.

Detailed information regarding the contest may be obtained from Halsey Stevens, School of Music, University of Southern California, Los Angeles 7, to whom all entries should be mailed, or from National Federation of Music Clubs, 445 West 23rd Street, New York 11.

New awards in composition announced by the Student Division of the Federation are a $500 scholarship offered by John W. Haussermann, Jr., of Cincinnati in honor of his father, Judge John W. Haussermann, for study in a university, college or conservatory in the United States in the academic year 1954-1955; and a scholarship named for Charles Ives and valued at $600, which covers six-weeks' study at the Indian Hill Music Workshop in Stockbridge, Mass., during the summer of 1954, the latter offered by Mordecai Bauman, director of the workshop. The Haussermann Scholarship is open to native or naturalized composers between the ages of 18 and 30, and the Ives Scholarship to composers, native or naturalized, between 16 and 18. Halsey Stevens is in charge of these scholarships and the Young Composers Contest and application forms may be obtained by addressing him at 3518 University Avenue, Los Angeles 7, enclosing a stamped self-addressed envelope. . . .

The Eleanor Steber Graduate Award of $500 has been made to Anne English, soprano of Nahant, a graduate of the New England Conservatory of Music, who is now studying for the Artist's Diploma at that school. Judges were Charles Munch, Irving Fine, Frederick Jagel and Mme. Marie Sundelius. . . .

The Chicago Singing Teachers Guild announces its 17th annual competition for the W. W. Kimball Company Award of $200 to the composer submitting the best solo song with piano accompaniment set to English text. In addition to the Kimball Award, the Guild guarantees publication of the winning manuscript. The contest closes Jan. 15, 1954. Those desiring complete information concerning the rules of the contest may secure same by addressing David Austin, American Conservatory of Music, 25 East Jackson Blvd., Chicago 4, Ill. All inquiries must include a self-addressed, stamped envelope. . . .

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NAOMI WEISS, pianist, of Chicago and New York, a member of Mu Phi Epsilon, received the $1,000 Scholarship Award presented by Bonita Crowe under the auspices of the Friday Morning Music Club of Washington, D. C. Miss Weiss also won the Illinois Federation of Women's Clubs Contest; the Chicago Women's Music Club Contest; and the 1952 National Guild of Piano Teachers Award. She has had her own weekly program over WGN and was presented in a motion picture short, Woman Speaks, as a rising young pianist. At present she is working for a Master's degree at the Juilliard School of Music.

SCHOOL NOTES

Rho Chapter of Pi Kappa Lambda recently voted to raise a fund which will be presented to Converse College, Spartanburg, S. C., for a permanent piano scholarship commemorating Walter Spry, a member of the music faculty from 1933 to 1948 and a former president of the chapter, who died last Sept. 25. . . .

Dr. Karol Liszniewski of the artist piano faculty of the Cincinnati Conservatory of Music took a plane to Beaumont, Tex., on Dec. 3 to attend the first concert of the season of the Beaumont Symphony, conducted by his former pupil, Jay Dietzer of Shelbyville, Ind. Another Liszniewski pupil, Edwin Deveny (now in the Army) was soloist in the Chopin Concerto in E minor. . . . The concert season of the Manhattan School of Music opened on Nov. 11 with a concert by the Manhattan Orchestra conducted by Jonel Perlea, the program including works of Haydn, Berlioz, Barber (Adagio for Strings) and Debussy (La Mer). . . .

Dwight Anderson, dean of the School of Music and professor at the University of Louisville, visited Argentina and took part in conferences on music as a part of the exchange plan of the U. S. State Department. . . . Marking Henry Cowell's 25th year at the New School for Social Research, a retrospective concert of his works was a recent event there on Nov. 16. . . . Regina Resnik gave a recital for the students and teachers of the School of Performing Arts, New York. . . . The Curtis String Quartet is giving the three concerts of the series this season for the Chamber Music Society of Bethlehem, Pa.

The American School Band Directors Association was formed late in November at an organizational meeting in Cedar Rapids, Iowa, attended by 73 school band conductors from 20 states. Among the purposes of the group are: to develop a program of musical and educational benefits for directors and students in elementary and secondary schools; and to provide a medium for the exchange of ideas and serve as an authoritative liaison agency between band directors and the music industry. . . .

New Music at Riverside Museum

A Concert of New Music under the auspices of The League of Present-Day Artists took place on Nov. 22 at the Riverside Museum. The program was organized by Milton Feist, who explained the purpose and goal of these concerts. The afternoon's list opened with two masterly Preludes and Fugues from Hindemith's Ludus Tonalis played by Joseph Walman. They were followed by Lockrem Johnson's imaginative Ricercare, op. 36 (1950), and amiable Vacation Waltzes, op. 41 (1953), played by the composer, both first performances. With Mr. Johnson at the piano, his First Cello Sonata was given with Sam Reiner playing the cello. The work convinced through its sincerity. Vera Tilson, soprano, with George Manos at the piano, presented the first American performance of Paul Arma's characteristic song cycle, Chants du Silence. An appreciative audience gave cordial applause to the works. H. W. L.

MTNA Divisional Conventions

The Music Teachers National Association will hold three Divisional Conventions in 1954. The East Central Division (comprising Wisconsin, Michigan, Indiana, Ohio, Illinois and Minnesota) will meet in Detroit, Feb. 15-18, with the Statler Hotel as convention headquarters. The West Central Division (Missouri, Iowa, Kansas and Nebraska) convenes at the Hotel Fontenelle in Omaha, Feb. 24-26. The Southwestern Division (Colorado, Arkansas, New Mexico, Texas, Oklahoma) will hold a convention in the Gunter Hotel, San Antonio, March 3-6. Dr. Barrett Stout, of Baton Rouge, La., is president of the MTNA, which at its Cincinnati convention last spring voted to hold its national gatherings biennially in future.

Concert Artists Guild Plans

The Concert Artists Guild present for their third concert of the season on Dec. 19 at Steinway Hall Beverly Somach, violinist, accompanied by Donald Smith; Leyna Gabriele, lyric coloratura soprano, with Arpad Sandor at the piano; and Daniel Abrams, composer-pianist in Beethoven's Waldstein Sonata and Brahms' B minor Rhapsody. Miss Gabriele has just returned from Italy after completing her Fulbright Scholarship.

Berumen in Concerts

Ernesto Berumen, New York concert pianist and teacher, gave a recital at the Cornell Medical Center on Nov. 1, and a few days later, repeated this program at the home of Mrs. Ralph Bair in Nutley, N. J. On Nov. 8, Mr. Berumen was guest soloist on the Keyboard Masters over WNYC. Robbie Masterson, artist-pupil of Mr. Berumen, was soloist at the first meeting of the Piano Teachers Congress of New York at Steinway Hall on Oct. 1. Another pianist from the Berumen studio, Irene Innis Bailey, was guest artist at two concerts at the Union Congregational Church, New York, and at Hunter College.

Grace Harrington Added to National Music League List

Grace Harrington, pianist, has been awarded a management contract with the National Music League as a result of competitive auditions held recently. Miss Harrington was the only candidate selected from among a group of 50 vocalists and instrumentalists. The award winner is a graduate from the Juilliard School of Music, where she won high honors, including the Morris Loeb Prize and the Frank Damrosch Memorial Award. She studied with Muriel Kerr.

Haubiel at Convention

Charles Haubiel appeared on Nov. 6 before the Arkansas State Music Teachers Convention in Little Rock, offering his Contemporary Music and New Music for Piano Teachers programs. Earlier in the fall, Mr. Haubiel was heard in his piano-talk, Path of Music, at Michigan State College, East Lansing, Mich., and at Wittenberg College, Springfield, Ohio. On Nov. 7 he presented it for the Music Study Club in Hot Springs, Ark.

PHOTO CREDITS, issue of Dec. 15: P. 6 (Sedge LeBlang); p. 8 (Paul Duckworth); p. 11 (Yves Blizien); p. 14 (H. C. Elmore, Miami); p. 16 (Nick De Morgoli); p. 20 ("Pics," Chicago); p. 21 (Chicago Sun Times); p. 29 (Bruno of Hollywood).

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PASSED AWAY

DANIEL GREGORY MASON, 80, composer and professor emeritus of music at Columbia University, died at his home in Greenwich, Conn., on Dec. 4. A grandson of Lowell Mason and a nephew of William Mason, he was born in Brookline, Mass., and studied with Clayton Johns, Ethelbert Nevin, Arthur Whiting, J. K. Paine, Chadwick, d'Indy and Goetschius. A graduate of Harvard in 1895, he joined the music faculty of Columbia in 1909, where he was long chairman of the music department. He retired from this post in 1940, but continued teaching for two more years as MacDowell Professor of Music, and then was made professor emeritus. He helped to organize adult education courses in music sponsored by the New York City Board of Education. Dr. Mason was also heard as lecturer on music for the Brooklyn Academy of Arts and Sciences, the Institute of Musical Art, the American Institute of Applied Music, and at Smith College. A prolific composer, he produced scores in many genres, including a Symphony in C minor, performed in 1916 by the Philadelphia Orchestra; A Lincoln Symphony, premiered by the New York Philharmonic-Symphony in 1937; A Quartet on Negro Themes; Songs of Love and Life, poems by William Vaughn Moody; Russians, a song cycle for baritone and orchestra, to texts by Witter Bynner; a Sonata in G minor for violin and piano; Quartet for Piano and Strings (played by Gabrilowitsch and Kneisel Quartet); Country Pictures for piano; Sonata for clarinet and piano; and many other works. He wrote a number of books on music, including From Grieg to Brahms, Beethoven and His Forerunners, The Romantic Composers, Short Studies of Great Masterpieces, Contemporary Composers, The Appreciation of Music (with T. W. Surette), Orchestral Instruments and What They Do, A Guide to Music (two editions), A Neglected Sense in Piano Playing, and Great Modern Composers, the last with his wife Mary L. Mason, who survives. He received the honorary degree of Litt. D. from Tufts College and that of Mus. D. from Oberlin College. In 1938, Dr. Mason published his memoirs, Music in My Time.

ALEXANDER RUSSELL, 77, organist, composer, former director of music at the Wanamaker department stores, and former music director at Princeton University, died at his home in Dewitt, N. Y., on Nov. 23. Born in Franklin, Tenn., he was graduated with a Mus. B. from Syracuse University and later received an honorary Doctor of Music degree from this school and a Doctorate of Pedagogy from the University of Cincinnati. He studied in Europe with Widor, Godowsky, Edgar Stillman Kelley, Harold Bauer and made his debut as a pianist in Paris in 1908. Following concert appearances in the U. S., he served in the Wanamaker stores post from 1910 until 1952, bringing many noted organists for appearances in this country. He was associated with Princeton from 1917 until 1935. Dr. Russell composed many works for piano and organ and songs. He was a member of AGMA and ASCAP. Surviving are his widow, the former Eloise Holden, a sister and a brother.

ELSIE BINGER NAUMBURG, 73, wife of Walter W. Naumburg, retired banker and patron of music, died at New York Hospital on Nov. 25. A specialist in the study of tropical birds, Mrs. Naumburg was for many years a research associate at the American Museum of Natural History and was the author of The Birds of Matto Grosso, Brazil. She was also chariman of the women's Educational Committee of the Society of Women Geographers, and a student of the cartography of little-known areas of tropical America. With her husband, she was a patron of many musical organizations; secretary and treasurer of the Walter W. Naumburg Musical Foundation, established by her husband in 1925 to aid young musicians; and chairman of the board of An Hour with Music, Inc. Surviving, besides her husband, are three brothers, Robert, Walter and Carl.

SIR IVOR A. ATKINS, 83, composer, organist and choirmaster, died in Worcester, England, on Nov. 26. Born in Llandaff, Wales, he began his career as organist at Truro Cathedral and at Hereford Cathedral, and later of the Collegiate Church at Ludlow. He was master of the choristers and organist at Worcester Cathedral for 52 years, until his retirement in 1950. He conducted the Worcester Festival (held each third year in that city) between 1899 and 1933, and was knighted in 1921. With Sir Edward Elgar he edited Bach's St. Matthew Passion and Handel's St. John Passion, also composed a Hymn of Faith, sung at the Worcester Festival in 1905, the libretto of which was by Elgar. Sir Ivor was a past president of the Royal College of Organists ,and held many honorary degrees including that of Mus. D. from Oxford. His compositions include many choral works, anthems, songs and partsongs. He was the author of The Organists of Worcester Cathedral, An Investigation of Two Anglo-Saxon Kalendars, The Worcester Psalter and other books.

HERBERT C. PEABODY, 79, composer, organist and former dean of the American Guild of Organists, died in Harwich, Mass., on Nov. 27. Born in South Africa, he was a graduate of New England Conservatory, and served for 21 years as organist and choirmaster at Christ Church, Fitchburg, Mass., and later at the Church of the Ascension in Pittsburgh, Pa. His widow, Esther Robinson Peabody, three daughters and a son survive.

RUTH CRAWFORD SEEGER, 52, composer, died in Chevy Chase, Md., on Nov. 18. Mrs. Seeger was the editor of several collections of folksongs, including American Folksongs for Christmas, American Folksongs for Children, and Animal Folksongs for Children. She was the wife of Dr. Charles Seeger, composer and former chief of the music division of the Pan American Union. Her husband and four children survive.

ELIZABETH REND MITCHELL, 72, music patron, died at her New York home on Nov. 14. She was the wife of Charles E. Mitchell, president of the National City Bank of New York. A pianist, who studied with Rubin Goldmark and Rudolph Ganz, she had also composed, and her orchestration of a Chopin Polonaise was played at the Lewisohn Stadium concerts in 1931. Mrs. Mitchell was chairman of the Children's Concerts Committee of the Philharmonic-Symphony for many years, and was a member of the boards of the Musicians Emergency Fund and the Koussevitzky Music Foundation. She published a book of memoirs, Music with a Feather Duster. Surviving besides her husband are a son, George A , a daughter, Mrs. George A. Rentschler of Cincinnati, and three grandsons.

Renardy Killed in Motor Accident

OSSY RENARDY, 33, concert violinist, was killed in an automobile accident which took place three miles south of Tres Piedras, N. M., on Dec. 3. Mr. Renardy was making a concert tour for Columbia Artists Mgt.; he had appeared at Las Cruces, N. M., and was en route to Monte Vista, Col., when the accident, attributed to an icy highway, occurred. George Robert, a pianist and professor of music at the University of New Mexico, who was serving as his accompanist, was driving the car. He was taken to Albuquerque Hospital, suffering from lacerations, abrasions and shock.

Mr. Renardy was born in Vienna, and began his violin study as a mere child; at 11 he played at Merano, Italy, in a variety show, and was hired by the manager to appear at the Casino there. He toured Italy and returned to Vienna for further study, making his debut at 13. For two years he studied and played in the Baltic States and Scandinavia, then in 1936 appeared in Milan under Victor De Sabata. An American manager booked him for a tour in the U. S. in 1937, and he never returned to Europe, as his parents perished during the invasion of Austria the following year. His American career included many appearances. He played all the 24 Paganini Caprices in a recital in New York in 1939, and was also heard for the USO in 1941, became an American citizen and served in the U. S. Army for four years. Later he resumed his concert career successfully, appearing as soloist with orchestras in Boston, New York, Philadelphia, Chicago, Rochester, St. Louis, Pittsburgh, San Francisco, Los Angeles, Houston, Montreal and other cities, as well as with European orchestras and the Israel Philharmonic. He toured the Netherlands, France, Switzerland and Israel after the war, and recorded for London FFRR, RCA Victor, Columbia and Remington. Surviving is his wife, the former Suzette Guttwirth, of New York, a painter.

CHRISTINE GARDEN (SPEZZANO), singer in concert, radio, television and films, died while on a singing engagement in Milan, Italy, on Sept. 26. Miss Garden had won a vocal scholarship with Lila LeeRoy at the New York College of Music, where she studied for several years before leaving for Europe last summer. Among professional engagements in America, she sang at Hunter College with 70 members of the New York Philharmonic-Symphony, and in the Carnegie Hall Pops concerts. While in Italy, Miss Garden was to have appeared in concert and radio and in a motion picture.

INA F. GRANGE, voice teacher, coach and accompanist, died suddenly of a heart attack on Nov. 10 on the way to Roosevelt Hospital, New York. She had been accompanist for a number of artists, including Ruffo, Scotti, Anna Fitzu, Armand Tokatyan, Rosa Low, Steven Kennedy and others. Miss Grange was a member of the New York Singing Teachers Association and the New York Theatre Wing school.

MICHAEL J. FARRELL, 67, of Woonsocket, R. I., father of soprano Eileen Farrell, died in Boston on Nov. 9 after an illness of several years.

ALLEN WARDWELL, New York lawyer, and former chairman of the board of the Metropolitan Opera, died on Dec. 4. He had been active in many fields of civic endeavor.

THE NATIVITY, painting by a follower of Scorenzo di Lorenzo (Italian, 1440-1522-5). (Courtesy, Metropolitan Museum of Art.)

CHRISTMAS AND THE TREE

SENTIMENT still runs high today when it comes to the employment of one of the chief Yuletide symbols—the tree. Young and old revel in this particular phase of Christmas symbolism. For many centuries past, the fact can be traced with a degree of clarity that the hanging of greens by way of decoration and celebration of the Christmastide has formed an integrated part of the festive occasion.

Ancient peoples revered mountains, the valleys and plains between, trees and shrubs, and undoubtedly the custom of decorating with these originated from such a reverence. Regardless of the crudity of their abodes, this use of greenery brought the loveliness of Nature into their habitats.

Legends galore which refer to the Christmas tree have been handed down through generation after generation—varying, perhaps, with the years but at all times fascinating in spirit and narrative.

It is believed that the first Christmas tree was of Teutonic origin, dating back to the eighth century; reportedly Saint Boniface (680-754), the powerful English missionary to Germany, had much to do with the emergence of the tree as a symbol of the great annual festival. He replaced the sacrifices to Odin's sacred oak with a fir tree, decorated in tribute to the Christ Child. But this change from pagan to Christian symbolism also involves the names of other holy men.

To Wilfrid (634-709), Archbishop of England, is attributed a legendary story relating to the Christmas tree. One day in the presence of his converts, he hewed down a giant Druid oak. From the center of the stump there sprang to life a young fir tree, with its green spires pointing to Heaven. Laying down his axe, Wilfrid said to those gathered around in awe and astonishment, "This little tree,' a young child of the forest, shall be your Holy tree tonight. It is the wood of peace, for your houses are built of the Fir. It is the sign of an endless life, for its leaves are ever green. . . . Let this be called the Tree of the Christ Child; gather about it, not in the wildwood, but in your own homes. There it will shelter no deeds of blood, but shall be surrounded with loving gifts and rites of kindness."

An interesting fact has been stated by some authorities, that the first Christmas tree appeared on the pages of literature as far back as 1604, in the German city of Strassburg. Many years later an impetus was given to this observance, so far as Britain was concerned, by Prince Albert, the consort of Queen Victoria, who popularized the custom of setting up the Christmas tree. But of course the Noel tree is in use in many other parts of the world. In the United States the use of the fir and other trees in conjunction with the Christmas celebration was brought to these shores by the early Germans and English emigrants. The trimmed and lighted Christmas tree is a symbol of all that the Yuletide represents — hospitality, good cheer and happiness.

THE CHOIR CORNER

By Leon Carson

Handel Oratorio in U. S. Bow

The first performance in America of the last oratorio by Handel, The Triumph of Time and Truth, was given by the Columbia University Chorus and Chamber Orchestra, Jacob Avshalomoff conducting, at the McMillin Academic Theatre, New York, on Dec. 12. Soloists were Charlotte Holloman and Peggy Warth, sopranos; Joan Bruckheim, contralto; Walter Carringer, tenor; John Robert Dunlap, baritone.

Choral and Organ Notes

The Canterbury Choral Society, Charles Dodsley Walker conductor, gave a program of Bach cantatas on Nov. 22 at the Church of the Heavenly Rest, New York; the works sung were Cantatas Nos. 158, 202 and 37. Soloists, Janet Hayes, Joan Derbyshire, sopranos; Sabina Rapp, contralto; James Foglesong, tenor; Richard Chapline, baritone; Marion Engle, organ. . . . A new Sabbath Eve liturgy—Sabbath for Israel—by Dr. A. W. Binder, was heard on Dec. 14 at the Stephen Wise Free Synagogue, New York. The Free Synagogue Choir under the direction of the composer, was assisted by Marilyn Schotz, soprano; Ruth Kobart, mezzo-soprano; Joseph Sopher, tenor; Lee Cass, baritone; John Huston, organist. . . .

The Advent and Christmas portions of the Handel Messiah were given at the Central Presbyterian Church, New York, on Dec. 6, and the Miracle Play of the Nativity on Dec. 13. A Christmas Carols and Candlelight Service, will take place there at 5:30 p.m. on Dec. 20, preceded by a short organ recital by Dr. Hugh Giles. On Christmas Eve at 5 p.m., there will be Congregational Carol Singing by Candlelight. . . .

On Dec. 3 John Ferris, organist and choirmaster, First Methodist Church, Red Bank, N. J., played a noon organ recital at St. Paul's Chapel, Columbia University. On the same day the Choir of St. Paul's Chapel under the direction of Searle Wright, organist and choirmaster, presented a program of Choral Music for Students of Humanity Courses, which included in part, works of Gibbons, Schütz, Byrd, Milhaud, Tye, Sweelinck, Buxtehude. On Dec. 10, Mr. Wright gave an organ recital at the Chapel, an all-Bach program. . . . Clarence Snyder, organist and choirmaster, First Congregational Church, Montclair, N. J., played prelude and postlude organ music by Bach and Buxtehude. . . .

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Selections from parts I and II of Handel's Messiah were given by the Plymouth Choir, Henry Pfohl, director, Thomas M. Needham, organist, at Plymouth Church of the Pilgrims, Brooklyn, N. Y.: soloists, Charlotte Bloecher, soprano; Margaret Ray, contralto; Beverly Burton, tenor; Lewis Brooks, bass. The Annual Christmas Carol and Candlelight Service will be held on Dec. 20 at 4:30 p.m. . . . Saint-Saens' Christmas Oratorio was sung at The Brick Church, New York, on Dec. 13, under the direction of Clarence Dickinson, organist and choirmaster. Soloists, Kathryn Oakes, soprano; Viola Silva, contralto; Virgil Day, tenor; Frederic Baer, bass. Carols of Many Nations, with violin, cello, harp and organ, will be sung on December 20 in the afternoon; special Christmas music will be featured in the morning service. On New Year's Eve, at 11 p.m., the Buxtehude Twilight Music, with full choir, two violins and organ, will be heard.

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